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# MOVING PICTURE AGE

*The Only Independent Magazine in the Field of Visual Instruction*

## ANOTHER STEP FORWARD

SAID Garrison: "It is for us to discharge the high duties that devolve on us, and carry our race onward. To be no better, no wiser, no greater than the past is to be little and foolish and bad; it is to misapply noble means, to sacrifice glorious opportunities for the performance of sublime deeds, to become cumberers of the ground." ¶ In appropriate accord with this ideal, and in evidence of this magazine's frank advocacy of the national Better Film Movement, is the announcement that *Moving Picture Age* has been selected as the only visual-instruction publication in which shall appear the official lists of motion pictures approved by the Motion Picture Committee of the General Federation of Women's Clubs.

THE EDITOR.

Vol. V JANUARY, 1922 No. 1

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# MOVING PICTURE AGE

*A Monthly Publication Devoted to the Interests of Visual Instruction*

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Volume V JANUARY, 1922 Number 1

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# A Chat with the Editor

ANOTHER year is upon us, and it evokes from us only one resolution: Not that we shall conduct this magazine along new lines, for we have been led to believe that we have chosen a constructive path, but that we shall strain every effort to do more along the same lines. First steps already have been taken toward this strengthening of our service to the subscriber. We expect to announce shortly an arrangement for the practical assistance of exhibitors who have experienced mechanical difficulties, or who desire to be on speaking acquaintance mechanically with their projectors and other equipment. Considerable effort is to be expended in securing information of practical value to the many subscribers interested in the operation of community motion pictures. Other affiliations are contemplated in furtherance of the Better Film Movement, an activity that is vital to non-theatrical exhibitors, who will rent much of the theatrical material following its theatrical run. Film work in the farm bureau—an unusually important phase of the field—is to be given the attention and the sponsorship that it merits. A glance at the constantly growing list of our Contributing Editors will indicate our practical application of the principle that the institution that does not progress must go backward.

✣

The religious worker does not want for interesting material in this issue. The final instalment of "The Land of the Christ," an enlightening discussion on church films by Rev. Huse, and other briefer articles dealing with motion pictures in religious service, await his perusal.

✣

It was necessary to omit the January instalment of Prof. Ankeney's series on visual instruction, but this will be continued in the February number. Mr. Emery, whose long period of experience with visual aids enables him to contribute worthwhile material at frequent intervals, offers an analysis of a geography course conducted with the assistance of slides in the schools of Pawtucket. The National Academy of Visual Instruction article, by Mr. Gregory, a member of the Academy board of directors, demands the attention of every educator who seeks the truth regarding the educational film.

✣

The contribution by Mr. Yerrington, telling of his experiences as a county agent using motion pictures, is a most concise discussion of a subject much on the mind of every wide-awake county agent. In the February issue we expect to run a contribution by a person perhaps more qualified than any other to discuss the practical value of motion pictures in farm-bureau service.

✣

Mrs. Wilson's contribution on community films, in the November issue, excited so much comment that in this second article she endeavors to answer some of the questions that could not, by reason of their number, be answered by correspondence. We wish to state here that the subject of community motion pictures is to be given an increasing amount of attention in later issues.

THE EDITOR.

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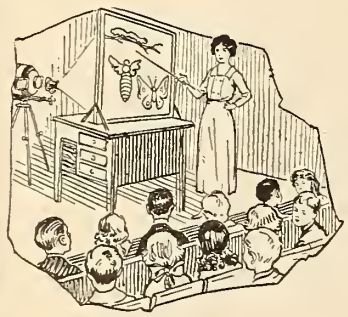

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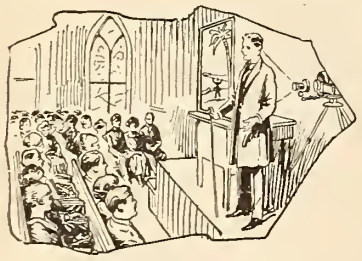

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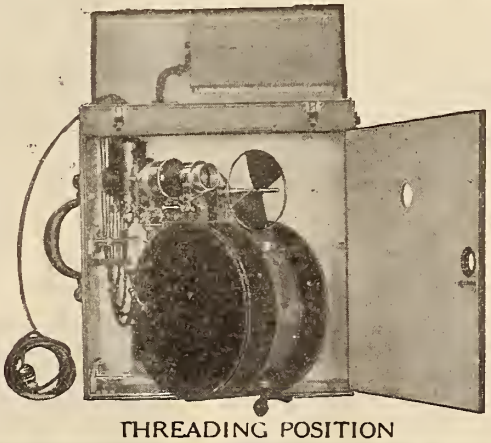

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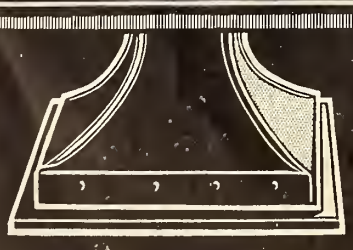

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# EDITORIALS

WHAT HAS THE New Year in store for visual instruction? The new consignment of 365 days contains exactly what you would have it contain; but yours must be the taking. Extensions of university, school, church, and commercial visual-aid services; a strengthening of the religious and educational organizations promulgating visual instruction as a main or a side issue; a closer acquaintance among the visual educators who are developing the institution upon a permanent foundation; a sharper definition of factors in the field, so that a man shall no longer be led to consider a commercial plan a philanthropic project or a business concern an educational society; an increase in the production of non-theatrical films handled in a professionally capable manner, and an improvement in the general grade of theatrical pictures, by which the non-theatrical field will benefit when these films have completed their theatrical runs—these are a few of the opportunities that lie hidden in the new period opening before us.

OUR EDITORIAL ON the Better Film Movement, appearing in the last issue, seems to have struck home. A number of communications and personal expressions of opinion would indicate that the moral obliquity or insipidity of the motion picture is a vital problem to the serious-minded and constructive element of our population as well as an opportunity to those who talk for talk's sake.

The most significant development of the December editorial is our affiliation with the General Federation of Women's Clubs in the promulgation of the Better Film Movement. Beginning with the February issue, MOVING PICTURE AGE will contain a department conducted by Mrs. Woodallen Chapman, chairman of the Motion Picture Committee of the General Federation of Women's Clubs. In this department are to appear lists of the pictures officially approved by the Motion Picture Committee; any film announcements that the chairman wishes to bring to the attention of the Federation members or the general public; news of group activities for better films throughout the country, and similar material of value to the person seeking a sane means to betterment of the theatrical motion picture. MOVING PICTURE AGE is the only publication in the field of visual instruction in which will be printed the Federation's lists of approved films. This arrangement distinctly does not constitute MOVING PICTURE AGE the official organ of the General Federation of Women's Clubs; that organization already has an official medium. The affiliation does mean that this magazine officially presents the Federation's film thought for the field of visual instruction.

The magazine's interest in and news of activities making for better films will be in no sense limited to this plan. The activities of any authoritative and representative groups working on constructive principles will be recounted, and all definite conclusions presented, with a view to the promulgation of thorough knowledge of and reasoned belief in the Better Film Movement; nor shall we feel content with progress attained until advocacy of the better film is being conducted in every state in the land.

MOVING PICTURE AGE repeats its offer of assistance made in the December issue. It stands ready to co-operate with any authoritative national or state organization engaged in efforts to bring to pass a higher standard of films, provided the organization operates on the constructive principles employed by the Better Film Movement.

ONE WEEK DEVOTED to a study of visual-instruction conditions in and around New York City has left us with a rather unique assortment of memories. A rough summary of facts noted and thoughts inspired might be of some interest and perhaps some value to you.

Now for a few facts (in no determined sequence) before we discuss the thoughts inspired by them. We note first (Fact No. 1) perhaps the most sensational fact of the trip: A letter was addressed to every branch office of a non-theatrical concern that lists more than 30 branch offices on its stationery, and we personally examined 22 of these letters that had been returned to the sender, unclaimed—and the reply to the 23d referred the writer to the home office. Again (Fact No. 2), we think of the director of the educational department in a well-known film concern, who stated that one of his biggest problems was to obtain an opportunity to show his pedagogical product before conventions of state teachers' associations. Another significant fact (Fact No. 3) is the statement that many film concerns refuse to spend money to produce the educational films the teacher seeks until they have received more assurance that there is a definite and reasonably profitable market for such material. And here (Fact No. 4) is a statement we would enlarge upon in a later paragraph—a statement made by a pastor in a fairly large manufacturing town: "Of course motion pictures for the church are satisfactory in some places, but you know here in ——— they do the pictures up so brown that there is no chance for church films." Another (Fact No. 5): Several producers upon whom we called are producing new material of such a character that after its theatrical run it is available, without alteration, for use in the non-theatrical field. A less pleasant one (Fact No. 6): One theatrical concern, realizing the importance and potential strength of the non-theatrical exhibitor and eager to extend its film service to him, is constrained from participation in non-theatrical rentals because of the objections of certain important theatrical customers, who consider church and school showings as competition. These few facts are but the highlights of our trip, but let us see what they reflect.

Thought No. 1 (you must match your numbers) is painfully obvious, and yet it demands heavy and constant stress if efforts toward the establishment of a permanent institution of visual instruction are to be successful. *The sooner this field is purged of misrepresentation and the sooner every dishonest individual and concern is exposed for what it is, the sooner will our sound progress be accelerated.*

Thought No. 2 brings to mind the protest of a film distributor that he had found it practically impossible to obtain permission to screen before a convention of welfare workers a motion picture a knowledge of which was directly in line with the work of those present. Is it an expedient move that the representative of a reputable educational-film concern be refused the privilege of displaying his product before the very people for whose practical assistance it was produced? Can the educator justly complain of any shortage of visual aids when such indifference is accorded the materials already in existence? *In that day when visual instruction receives a preponderance of open-minded consideration and is accorded a minimum of complacent indifference—in that day, we say, will be recognized signs of awakened life among the producers of visual aids, who are to be commended for sticking to the ship when too often they were encouraged by little more than their own faith in visual instruction.*

Thought No. 3 identifies itself with the comment of the preceding paragraph. To be more definite, educational associations and other groups of educators must recognize that the distributor of visual aids is in business for the primary purpose of earning a decent livelihood, and that every such person who goes out of business because the cause of visual instruction does not involve sufficient activity to justify his continuance has removed one more essential item—material—from the field. *Shall the cause be hampered because we wail for better equipment and yet fail to take advantage of what good material exists?*

Thought No. 4—or rather its inspiration—brings a smile: the unusual splendor and perfection of the motion pictures put on in a town of under 200,000, when the listener had within the previous three weeks attended the Chicago and Tivoli theatres of Chicago and the Capitol Theatre of New York! Aside from this point, the pastor evidently considered church films as only a form of competition with local theatres. *This belief is absolutely contrary to the practices of pastors who have successfully conducted church motion-picture exhibitions for years, and is ethically mistaken and financial suicidal.* As far as application of the quality of pictures projected in the community's theatres in regard to non-theatrical exhibitions is concerned, the most sweeping refutation of such an assertion is the fact that in both New York and Chicago, the cities in which theatrical motion pictures are conducted with the most perfect equipment and the most lavish accessories, scores of churches and other institutions are carrying on non-theatrical film exhibitions with religious, social, and financial benefit, and without interference or objection from theatrical exhibitors.

Thought No. 5 is merely that these "several producers" have seen the light. *Which is the better investment—a shady type of production that enjoys sporadic theatrical success and then goes direct to the discard, or a clean, strong, well-constructed, worthwhile*

*film that would draw—if it were intelligently and as expensively advertised as the more sensational production—at least an equivalent revenue in the theatres and would then, at the point where the first film's usefulness ceased, go on to many months of revenue-return from its exhibition in schools, churches, social centers, farm bureaus, and such places?* We appreciate the co-operation of these producers; and we commend them for their foresight.

Unpleasantness is purged from Thought No. 6 by our personal knowledge that this condition is restricted to one rather limited section of the country—and a number of our readers have experienced this antagonism in that territory and have discussed it with us. It is unbelievable that this condition shall remain in force to the degree that the schools and churches are hampered in their non-theatrical activities, although some complaint of that character came to our attention a number of months ago; we would welcome further information on this score. Public opinion in the communities whose churches and schools are so throttled should organize and protect its institutions, and MOVING PICTURE AGE stands ready to lend whatever aid is possible.

These ideas, miscellaneous as they are, give some indication of the milling and weaving of the elements in this restive, fast-growing field. Some grossly wrong conditions, some ethically high situations, an amount of ideas that need the enlightening touch of experience, and a mass of material that as yet has not developed sufficient strength (generally in a financial sense) to determine its various destinies with a firm hand—these we found; and never was there a normal field of activity in which these growing pains were not noticeable. But just at this moment will mature, reasoned thought and careful, substantial guidance go farthest in the rearing of the type of child that shall be the fine, strong adult—visual instruction come into its own.

WORKING CONDITIONS OF the county agent are in a way sharply dissimilar to those of the school principal and the pastor. The feature of voluntary attendance at farm-bureau sessions in itself draws a broad line of demarcation. The educational institution works with human material whose presence is so general and so regular because of legal enactment, parental foresight, or personal ambition; the religious institution, while in reality dependent upon voluntary attendance, has an invaluable attendance-foundation in those who for hereditary, denominational, or other preferential reasons may always be found in their pews, enjoys a social approval that carries many a none-too-devout through its portals, and possesses the historical prestige of "the church" as a basis for increased membership. But the county agent is doing pioneer work: he must command as high a percentage of attendance at farm-bureau meetings as aggressive methods make possible; he must score high in results on a project that is lacking in legal reinforcement, in a background of custom that makes for involuntary approval, and in the prestige of age; and he must constitute the farm bureau so much more than merely a rostrum for discussion of agricultural problems—make it so definitely a community center for recreation, information, good-fellowship—that the farmers' wives and children shall find there enjoyment and neighborhood friendship.

We have been studying with exceeding care the reports of the county agents who are at present using films in their service—for these men alone can pass judgment upon the practical efficacy of motion pictures in farm-bureau work. These specific statements are so startling as to challenge the attention of every county agent conscientiously on the alert for the strengthening of his service. One communicant says, "My people display interest rather than an expression of boredom when I speak of the next farm-bureau meeting." Another states, "Never did I have the town hall packed until the night when, as I had previously advertised, I used our new projector and screened several good agricultural films; and the crowd hasn't been less at the meetings since that first night." And in Mr. Yerrington's article, in this issue, appear assertions that would seem to determine the practical worth of farm-bureau motion pictures beyond cavil: "With the use of the projector we are able to get practically 100 per cent attendance at our meetings; this instrument enables us to reach the 35 per cent we had failed to reach in any other way. . . as well as making the meeting so interesting that the women and children are glad to attend. I would not try to do county-agent work again without access to a projector." Think of it, county agents—essentially 100 per cent in results! *What is your percentage?*

MOVING PICTURE AGE seeks to put this project before the county agent in straight-from-the-shoulder fashion. We are not selling films, nor projectors, nor anything except the service of ideas that we are convinced will broaden and expedite your own service; but we seek, and are now attaining, the close contact with farm-bureau problems by which our ideas may become even more practical and accurate. Mr. Samuel Guard, Director of Information for the American Farm Bureau Federation, has consented to serve as a Contributing Editor to MOVING PICTURE AGE (see list on contents page), and through the close co-operation thus effected we plan to interpret the field of farm-bureau motion pictures so completely that you will *know* what is being done, and can decide what you should do in reference to your own bureau. Permit us one parting and significant suggestion: *Do not be so unwise as to ignore this possibility of finer service until you have satisfied yourself that it holds nothing from which your people might benefit.*

ON THE COVER of this issue, directly following the magazine's name, appears a statement as exclusive to MOVING PICTURE AGE in the field of visual instruction as though that line had been specifically copyrighted: "The only independent magazine in the field of visual instruction." The significance of this status is obvious to the serious-minded group by whom this publication is read; we mention our position without comment.

A CONVENTION FOREGOING all discussion would be considered a worthless convention, even were the conveners dumb—for then they could, and would, "say it" with signs and chalk. The interchange of ideas, the dissecting of projects, the explosion of plausible fallacies—it is these that constitute the greatest worth of the annual sessions for which men and women travel thousands of miles and spend valuable time.

But what happens too often when the convention is over and each unit of the vast group is again face to face with the daily problems? True, he is a bit refreshed, and he goes after results with new zest; but has he not tucked away for another year the very practical plan of exchanging ideas with his contemporary? Too often he has, and for another eleven months many a puzzling difficulty will be confronted and answered with the mental reservation that at next summer's convention he will see how others have handled such problems.

We want to suggest that the constant interchange of ideas through the columns of the proper medium is an important factor in the growth of the movement for visual instruction. For example, in each issue will be found contributions by various advocates of visual instruction. If we did not have well-grounded faith in the ideas and the authority of these contributors this material would not appear in MOVING PICTURE AGE; but that does not mean that some other visual educator could not have employed similar experiments and have secured much different results, and if that is the case the second educator owes it to himself and to the field to present his conclusions. Why should the ideas of any contributor be accepted with finality when relevant considerations remain unexpressed? Why not make the discussion truly valuable by covering rather than only touching upon the question?

And the same invitation applies to the work of the Editor. These editorials are the reaction of one individual to the field's activities, and supposedly all channels of information are open to him; and yet information has been mistaken before, writers have misinterpreted their material before, news has failed to reach editorial desks before. If we have given the wrong twist to a subject and no adverse comment is received, why should we take other than the incorrect point of view when the subject reappears for discussion? Furthermore, if you have in mind some phase of visual instruction that has not been discussed editorially in these columns and would benefit by such discussion, do not hesitate to request it: we would infinitely prefer to treat a subject especially in need of analysis than talk on topics not significant to your efforts in visual instruction. We choose subjects that seem most vital and timely, but we are able to select the problems more accurately and thus serve you better when your needs are known.

The index of a live cause is the promptness with which its members arise to defend the right and condemn the wrong in that field. We know that visual instruction is a live issue. But we also want to prove to you that the magazine and the cause will be more vital to you when you are extending this editorial co-operation.

# Charles Urban's Library of Films Now Available in the Non-Theatrical Field

**Beginning in January, 1922, the Kineto Company will permit outright purchase in the non-theatrical field from the *tremendous Library of Educational Films* collected and edited by Mr. Urban. These films will be of permanent value to Educators and Institutions employing motion pictures in their educational work.**

**Only positive prints (approximately 1000 feet in length) will be sold. The price is $100 per print for each subject.**

**The material in the Library of Films is too extensive to list in this advertisement. Those persons or organizations who have need of films of certain subjects should describe their needs, and a complete list of films covering each subject will be sent to them.**

## KINETO CO. of AMERICA

INCORPORATED

C. Urban PRESIDENT

71 W. 23rd Street NEW YORK

*To entertain and amuse is good—*
*To do both and instruct is better.*

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KINETO COMPANY OF AMERICA, Inc.
Educational Department
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Please send me a list of films covering the following subjects:

_____

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_____
Name

_____
Street Address

_____
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Moving Picture Age
JANUARY
1922

# JAPAN *via the* SLIDE ROUTE

James N. Emery
*Supervising Principal, Potter District, Pawtucket, R. I.*

HOW real an impression does the mere reading about people and places make upon the average unimaginative work-aday boy or girl? I am not referring to the exceptional dreamer, the creative genius-to-be, the youngster who is building youth's air-castles and whose imagination outleaps the suggestion of the text; but to the normal, average, humdrum boy or girl who later develops into Mr. or Mrs. Common People, who holds with more or less degree of credit the average place in the working world—who becomes the grocer's clerk, the girl at the glove counter, the machinist, the truckman's wife.

Asia, for example, is the usual subject for at least half of the last year in geography. It is a far-off land whose people few if any of us will ever see, whose pulsing life and splendid temples, and squalor and poverty of everyday existence, are veritably that of another world. Vague shadows, these strange folk—not even remotely connected with Sam Kee, the laundryman, or Paul Kashigawa, the curio dealer. Nor is the impression gained from the text always as consecutive and logical as its author would desire.

### Is This Your Johnny Jones?

Johnny Jones studies the printed page with a queer jumble of thoughts. "The two principal islands of Japan are—Nippon and Yezo; but the—but the empire extends as far south as Formosa, which was captured from the Chinese in the war of 1894. On the north it includes the Kurile Islands. . . Gee, it's hot in here. Bet those girls would holler if a feller opened a window. Wonder if the ice at Slater Park'll be strong enough to skate on tonight? . . . The island of Sakhalin was ceded to Japan by Russia . . . Billy McGuire's gotta get that high jump at the Y. M. C. A. meet 'f we're goin' to beat Slater in the meet. . . There's a peach of a film at the Imperial tonight—Bill Hart 'n Larry Semon! 'F I can only work Dad for a quarter. . . Gotta get this. . . The position of this empire, a short distance from the mainland, has secured to the Japanese some of the same advantages". . . And so on.

### Hardly to Be Denied!

Johnny is studying one of the best, most modern, and most widely used geographies on the market today. But no book can make the life of the people of faraway lands more than a shadowy and incomplete sketch of the real thing. Here the slide comes in to bridge the gap. Take Japan, for instance, at the point where our boy is drowsing over the pages of his book. The slight of a slant-eyed Japanese grinning at him from the wall, a Japanese with the straight black hair and Oriental features of the race, in his cotton kimono and wooden clogs; the Japanese pottery-maker, squatting on the ground before his crude wheel, his long, lean hands fashioning with master cunning the finished product; the *yama-kago* or mountain litter, slung upon the shoulders of two stout porters; two travelers stopping to exchange a bit of idle gossip in the village street; the stooping farmer and his family, knee-deep in thick muck, setting out rice-plants—all these sights bring with clarity to Johnny and his fellows the feeling that these people on the other side of the world are "real folks," whose life is just as real as our own.

This impression the textbook, unassisted, rarely makes on the pupil's mind, as far as my own observation goes. The pupil studies the facts in the textbook because his teacher has given the order. He may be temporarily interested in the odd customs of these people and some of their struggles for existence, but they seem very nebulous and distant to him. But when he sees a group of Japanese river drivers piloting the course of a log raft down one of the mountain streams, a crowd of Japanese schoolboys engaged in sport in the yard, or the lean and long-legged jinrikisha runner with his human burden, he absorbs the fact that the Japanese are "regular fellers" like ourselves.

Our classes run large. Temporarily deprived of an assembly hall for the rest of this year, owing to the construction of an addition to the building, we have been working in the classrooms with sometimes 100 pupils in a room that normally should hold about 40. With classes of this size the use of the stereograph is out of question. A means that will enable the entire class to see the picture at the same time becomes imperative. For this purpose the slide is the only means of visual instruction available. For classroom use the reverse side of a large map or even a section of white wall works well, with the curtains drawn, provided an attempt is not made to project too large a picture.

The geography to which I have just referred* contains about three pages of material on Japan. The geographical reader we use to supplement the regular text** contains about 30 pages on this country, extremely interesting after the slides have been shown, or sandwiched in after the pupils have seen sufficient slides to get some real acquaintance with the country. There is a marked difference in the eagerness with which the text is read after some of the Japan slides have been flashed on the screen. We have available approximately 150 slides on this country, an Underwood travel set of 100 slides, and about 50 from the Keystone set. There is only slight duplication of material, and that in only two or three slides.

### Map Study

Our work, just as at the beginning of the study of any country, starts with the map slide of eastern Asia, and of Japan itself. These slides may be obtained from several firms, including Williams, Brown and Earle of Philadelphia and the McIntosh Stereopticon Company of Chicago. Several firms, including the Beseler Lantern Slide Company of New York, will make to your order almost any map slide you wish, at reasonable prices.

While we have map slides both of eastern Asia and of the islands of Japan themselves, I find that the slide that gives the general idea of the chain of islands extending along the eastern coast of the continent gives a better impression than the closeup slide of the larger islands alone. From the map the idea of the chain of islands along the coast, drowned mountain-tops with their irregular coastline, is brought out. The influence of the Japan current on the southern portion and the Arctic current on the northern portion are indicated, as are the winds from the continent of Asia across the narrow sea that separates it from the mainland, the mountainous character of the islands, the excellent harbors, the location of the principal mountains on the western side of the islands, and the most fertile sections on the eastern shores.

A danger against which the orthodox teacher will have to guard in the use of the map slide, just as with the use of any map, is the tendency to dwell too much on locational geography, the names of islands, cities, bays, rivers. Less and less emphasis is being placed in these days on locational geography except for a very few specific purposes, and it will be sufficient for our purpose if we remember only two or three of the larger cities and one or two of the principal islands.

Now we are ready for views of the surface. A few slides establish vividly the mountainous character of the country. Included

* Tarr and McMurray's Geography, book II, part II.
** Asia, a Geography Reader; Huntington (Rand, McNally & Co.).

in these are several views of Fujiyama, both from a distance and at various points on the mountain-side, including a body of pilgrims struggling up the steep slope and a wearied but happy pilgrim leaning on his staff and looking down upon the clouds below. In the Underwood set are several real scenic gems which never fail to obtain the close attention of the pupils for their unusual beauty.

### Realistic Knowledge of Surface Features

Our text states that a large part of Japan is volcanic, with numerous active volcanoes. The half-dozen views taken at various points on the sides of two of the largest volcanoes drive this home as no bare statement would. Clouds of rolling smoke and gases almost at the feet of a little group of excited Japanese peering down into the crater tell this story far more vividly than mere words. The Underwood set has several spectacular views of this type, and the most apathetic class never fails to be aroused by these views.

### Industrial Life of the People

With the surface features of the country established, the natural responses in the lives of the people follow as a matter of course. There is but little land to cultivate, and the people turn to—

"Fishing!" fairly shouts a wideawake youngster. So now are portrayed the fishing boats going out from the harbor, the queer nets, the ramshackle houses, a fishing village, fish spread out to dry upon the beach; and then, the planting, harvesting, and winnowing of rice, with its crude processes and implements; the growing of tea, the silk industry, the potter and his trade, and so on.

*(Continued on page 28)*

# COMMUNITY FILMS

MRS. E. B. WILSON
*Chairman, Community Motion Pictures, Jefferson, Iowa*

SINCE the appearance of my brief article in the November issue of MOVING PICTURE AGE, I have received communications from many different states and some from Canada, and since most of these letters ask practically the same questions about our community motion pictures, I am going to answer them by means of this article.

"Will you tell us about the source of your pictures?" is a leading question. I herewith mention a few pictures which we have used and found entirely satisfactory in every way, with their sources. In making bookings for the future, and we have made them now for nearly nine months, I find it good policy to state to the new houses with which we are making bookings, "When I have tested your pictures and found them thoroughly satisfactory, I will recommend them to other places conducting community motion pictures."

### Sources of Worthwhile Pictures

From the American Red Cross we have secured the following combinations for three programs during one year (keep in touch with the latest motion-picture catalogues of the A. R. C.):

> The Knowing Gnome; Mrs. Brown vs. the High Cost of Living; Making the Desert Blossom; Along the Riviera; and Every Swimmer a Lifesaver.
>
> Father Knickerbocker's Children; A Call to Service; Before the Doctor Comes; 'Neath Poland's Harvest Skies; and The Land of Dikes.
>
> The County Fair; The Boy Scout and His Work; From Jacques to Johnnie; In Florence Nightingale's Footsteps; and The Story of the Orange.

For our Thanksgiving program we used five reels of film, and patriotic songs were sung while reels were being changed. For this program we secured from New Era Films "By Their Fruits Ye Shall Know Them" (2 reels), "The Star Spangled Banner" (3). Their catalogue lists pictures which are absolutely clean and enjoyable.

I have secured some very good programs from Fox Film Corporation; but we must remember this is a theatrical concern* and in some scenes there are objectionable features which should be cut. The following pictures from this concern are good: "The Rainbow Trail," "Live Wires," "Jack and the Beanstalk," "Molly and I," and "Girl of My Heart."

World Educational Pictures Company supplied these exceptionally fine films: "American Maid" and "Hoosier Romance."

I have made many bookings with the Lea-Bel Company for literary productions such as "Rip Van Winkle," "The Melting Pot," and "Dombey and Son." When we have "The Battle of Gettysburg" the members of the local G. A. R. are to be our guests.

From information found in "1001 Films," the non-theatrical film guidebook compiled by MOVING PICTURE AGE, I have written to many sources and finally sifted out what seems best adapted to our needs. The University of Wisconsin, at Madison, sends out a list of pictures for educational and community service; this listing covers many well-known literary productions, and I have made bookings with this institution.

Through our public schools and city library we are directing the reading of our motion-picture patrons in such manner as to inculcate greater appreciation and enjoyment of our programs. One busy woman said to me this week, "I never had time to read 'The Last Days of Pompeii,' 'Julius Cæsar,' and other great books, but our community pictures are making me know what they are." After we had shown "Silas Marner," the comments made by persons who had never read the book were most interesting. One laboring-man said: "Give us lots of stories like that. It stays with a fellow. I thought of it when I was driving my wagon the next day."

Briefly stated: Desirable films—films on all kinds of subjects—are available, but it takes investigation, reading, careful consideration, good judgment, and some kind of assurance either from some person who has used the picture, or the concern itself, that "in every way this picture is O. K."

### Regarding Organization

Numerous letters have inquired about our organization. From our experience and the rapid growth in our attendance and interest I believe it is best to conduct your community motion pictures in connection with your school. You should make the school your community center; make it do a bigger work than can any one church; have it take in and interest every religious and other welfare organization in a small town or city. We have found that this plan brings forth the most hearty co-operation of our school board, the school, and the city clubs. Not alone do our community pictures furnish regular entertainment and educational features, but in our city is being fostered a community spirit that no previous project has so splendidly developed. Generally the expression is, "*Our* community pictures." In various ways we are teaching lessons of fellowship, kindness, appreciation, etc.

During the year we plan to put on playlets and one-act dramas, with three-reel features. On patriotic occasions, Bird Day in the public schools, and at similar times, appropriate film programs are selected.

### Assistance from Educational Institutions

If you live in a state where some or all of its state educational institutions conduct visual-instruction service, you will be able to secure excellent help from these schools. Charles Roach, Visual Instruction Service, Iowa State College of Agriculture and Mechanic Arts, Ames, and W. H. Dudley, Bureau of Visual Instruction, University of Wisconsin, Madison, will gladly render any assistance community film workers may need. From these bureaus those who are not experienced in the practical operation of film service may secure practical assistance.

One other question is asked in several letters—"What admission do you charge?" We have one price for every program: ten cents for all, child or adult. By careful investigation as to proper rental charges we are able to run our programs and always maintain a good reserve fund. Our attendance is growing and our only worry now is, "What are we going to do for space in the future?" as we now have a crowded house for every program.

Let me say to all who are engaged in the promulgation of community film projects: Keep on with your good work. Give it your best thought and ability. Make sacrifices for it. No greater work can be carried on in any community than that of providing the right type of films for adults and young people. Make your community motion pictures the center around which local recreational activities are planned.

*However, as the magazine goes to press comes the announcement that the mentioned organization has installed an educational department.—THE EDITOR.

---

Class history at Princeton University is henceforth to be recorded in motion pictures. The idea was initiated by the class of 1921, and the senior class of 1922 has voted to continue the plan. Already 5,000 feet of film has been taken of the Princeton-Harvard and Princeton-Yale football games, the graduation exercises of 1921, and the visits of Dr. Einstein and Marshal Foch.

Here are further experiences incurred while photographing the geographical history of the Bible

# *The* LAND *of the* CHRIST

J. E. Holley
*Cincinnati, Ohio*

[The concluding part of an article begun in the issue of December, 1921]

FROM the Maritime Plain on the west to the Jordan Valley in the east the hills rise precipitously, forming a rocky backbone through the center of Palestine from north to south. More Bible history is recorded as having taken place in this highland than in all the other parts of the land. North from Jerusalem are Gibea of Saul, Ramah, Bethel, Ai, Mich-Mash, Shiloh, Shechem, Samaria, Ophrah, and Tirzah, which brings us to the plains of Esdraelon with the cities of Jenin, Megiddo, Jezreel; to the east is Mount Gilboa, to the north Morah, and to the west Mount Carmel. We associate these with such characters as Saul, Samuel, Deborah, Elijah, Ahab, Jezebel, Jehu, and Herod. Elijah confused the purposes of Jezebel in Mount Carmel. His bitter enemy was Ahab at Jezreel. Just over at Morah Elijah restored the son of the Shulumite to life. Jesus also restored the son of the widow of Nain to life at the same mountainside. The city of Nain is Endor, where resided the witch who predicted the death of Saul. Here, between Morah and Gilboa, lies the plain of Beth-Shean, where Saul met with utter defeat, ending his life, and where his son Jonathan, fast friend of David, was slain. Close up against the base of Gilboa, Gideon selected his 300 men who attacked the Amelikites with simple weapons—torches and pitchers—and frightened them to death.

So much history crowds itself into our minds that the mass becomes confusing. There is no end to the negative that an enthusiast would expose upon these historic surroundings, and to its value to the student of Bible history.

More blood has been shed in battle on the plain of Esdraelon than on any spot of its size on earth. The people have met in combat for so many centuries that the disposition to fight is in their makeup. I shall never forget the novel experience our party had at Gideon's Spring on this plain.

### A Little Action

We lunched there, and in the process of time some 15 or 20 natives dropped in, coming from different quarters. They performed for us very nicely while we were filming the cliff at the spring, until one, a kind of leader in the community, I believe, suggested that we make a photograph of them and deliver it immediately. We explained that it would be impossible to do so. Then the bully suggested that they compel us to perform this impossible

Bethany—home of Mary, Martha, Lazarus, and Simon the Leper

The Tower of David

feat. In spite of all the art of our interpreter (by this time we had found him to be a real diplomat) they were determined that it should be done or they would disable the car and we would have to walk back to Nazareth.

This time our cameraman waxed brave. He dissembled the tripod; placing one end in the hands of the chauffeur and one in mine, he seized the third, preparing to meet the brawlers should they attack us.

We naturally reasoned that this being the third very unpleasant incident, our finish was not far hence. The whole crowd, headed by the bully, was arguing with our interpreter and crowding closer to the Ford near by when suddenly a voice sounded out, more musical than the guttural ones of the natives surrounding us. He was a newcomer, and had overheard enough of the conversation in his approach to sense the nature of the discussion. He called out something in Arabic, and then translated into English these glorious words: "These are Americans; you shall not harm them." He then proceeded to tell them that if they even touched with their fingertips any of our apparatus he would see to it that they carried us on their backs to Nazareth, if it took his entire tribe, located a few miles away.

### A Fellow-Traveler

It was a very unusual coincidence. He, Mohammed Ali by name, had sailed with us from New York on the Aquatania a few weeks earlier and also from Marseilles across the Mediterranean. For years he had peddled linens in the United States and was a naturalized citizen. When he heard that there were some photographers in the country he had surmised that we were the men and had set out to find us. Whatever feeling he may have had on meeting us, I am frank to say that I never had more pleasure in meeting a man in all my life than I had in meeting Mohammed Ali.

So we did not walk to Nazareth. If it be truth that a Ford can sing, this one sang as it moved on over the splendid rocky road toward the city of the Holy Family.

### Nazareth

Nazareth was the scene of the annunciation of the birth of Jesus to the Virgin Mary. Jesus, as a boy, we can imagine, played over the hills and accompanied his mother to the famous city fountain and to the priests in their synagogue.

*(Continued on page 30)*

# *On the* PACIFIC

Rev. Shelton Bissell
*Venice Union Church, Venice, California*

THE UNION Congregational Church, Venice, California, has been using the moving picture as the feature of its Sunday-evening services for over a year, and is more than ever convinced of the wisdom of this policy.

Venice is a rapidly growing city of nearly 18,000. It was founded in 1904 by the late Abbott Kinney as an American replica of the Italian Venice, and was intended by him as primarily and exclusively an amusement resort. Its growth during the last five years has been very rapid, and today it no longer considers itself a mere carnival beach town. With its schools, churches, banks, and multiplied business features it has taken on the aspect of the average southern California tourist city.

### An Unusual Problem

Our church is situated close to the amusement zone, and has for a long time known that it faced a special obligation as a center of wholesome influence on Sunday evenings, when the great pleasure-seeking crowds swarm in from Los Angeles, only 14 miles distant. The Sunday-evening services were largely a duplicate of the morning, with a slowly dwindling attendance, supported chiefly by those who carried it as a wearisome duty or enjoyed it as a superfluous luxury, rather than by those who were drawn to it as a stimulating and needed means of moral grace and spiritual growth.

The change to motion pictures was made with the least possible disturbance. In consequence not one family has left the church. The new feature's most enthusiastic supporter is a deacon of Quaker inheritance and convictions. The attendance has been increased between 100 per cent and 150 per cent. Some who had grown apathetic are out now every Sunday night. Many who had abandoned their church-going habits on coming to California are regular attendants.

### The Plan of Operation

Ours is most emphatically not a moving-picture "show," although it shows moving pictures. There is much gospel-singing from the stereopticon slides thrown on the screen, and in the same way the audience heartily joins in the reading of prayers and scripture. The pastor always inserts a ringing and practical "sermonette" between two of the reels. Through an arrangement with the exchange the church is allowed to split a five- or six-reel film into two instalments, giving part each Sunday night. This has a double advantage: it materially lessens the expense of picture rentals, and it brings the service within the scope of an hour and a half, thus encouraging parents to bring their little children with them.

### Where Are the Religious Films?

If the Union church were committed to the policy of using only films which are distinctly and avowedly religious or scriptural in their nature, this program could not be maintained, for the number of such pictures is quite limited. What few there are cannot make a consistently stirring appeal to a public accustomed to the most superb productions of the screen art. But there are a host of fine, healthy, wholesome pictures that can be made to fit into a broadly constructed Sunday-evening program in such a city as Venice. With care spent upon the arrangement of the several parts of the service, the picture may be made to reinforce the religious atmosphere. The audience is always quiet, reverent, thoughtful, and very appreciative. A taste for the character-building kind of picture is being cultivated, and at the same time a response to the moral and religious appeal is being made—both wholesome items in favor of films.

The Standard Motion Picture Service of Los Angeles has built up a circuit of churches, and distributes the carefully selected films week by week. The average cost of a Sunday-night service with pictures in Venice is less than $10, which is more than paid for by the free-will offering.

### "Among Those Present"

Some of the pictures that this church has used with pleasure and profit are: "Parentage"; "That Something"; "Carolyn of the Corners"; "Homespun Folks"; "The World Aflame"; "Milestones"; "The Jack-knife Man"; "The Passing of the Third Floor Back" (with Forbes Robertson); "The Pinch Hitter" (with Charles Ray); "A Message from Mars," and "The Stream of Life." This last picture is the only non-theatrical film that has been used. The church has booked ahead such pictures as "Jes' Call Me Jim," "Bunty Pulls the Strings," and "The Clodhopper."

From the standpoint of a church that is striving to serve an urban community in the broadest and most sympathetic way, such a Sunday-evening service as is described above has everything in its favor and nothing against it.

# MORE CLASS FILMS

Orrin G. Cocks
*Secretary, National Committee for Better Films, New York City*

## NORTH AMERICAN HISTORY

| Title | Reels | Description | Source |
|---|---|---|---|
| Across the Rockies | 1 | Non-inflam. stand. film | Soc. Vis. Ed. |
| Before the White Man Came | 6 | Histor. romance | Arrow |
| Breaking Through the Appalachians | 1 | Non-inflam. stand. film | Soc. Vis. Ed. |
| Canals in U. S. History | 1 | Non-inflam. stand. film | Soc. Vis. Ed. |
| Conservation—Reclaiming Arid Lands | 1 | Non-inflam. stand. film | Soc. Vis. Ed. |
| Copperhead, The | 7 | Lincoln and the Civil War | Fam. Play. |
| Courtship of Miles Standish | 5 | Colonial drama | Argonaut |
| English Settlements in N. America | 1 | Non-inflam. stand. film | Soc. Vis. Ed. |
| Evangeline | 5 | Arcadia and the American colonies | Fox |
| French Explorations in N. America | 1 | Non-inflam. stand. film | Soc. Vis. Ed. |
| Historical and Architectural Mexico | 1 | | Ed. Film |
| Immigration to the United States | 1 | Non-inflam. stand. film | Soc. Vis. Ed. |
| Last of the Mohicans | 6 | N. Y. Colonial and Indian story | Asso. Prod. |
| Lincoln Cycle | 10 episodes, 2 reels each | "My Mother," "My Father," "The Call to Arms," "My First Jury," "Tender Memories," "A President's Answer," "Native State," "Down the River," "The Slave Auction," and "Under the Stars." | Community |
| Louisiana Purchase, and Lewis and Clarke Expedition | 1 | Non-inflam. stand. film | Soc. Vis. Ed. |
| Panama Canal and Its Economic Significance | 1 | Non-inflam. stand. film | Soc. Vis. Ed. |
| Petrified Forests of Arizona | 1 | | Prizma (Repub.) |
| Railroads in U. S. History | 1 | Non-inflam. stand. film | Soc. Vis. Ed. |
| Ride of Paul Revere | 1 | | Kleine |
| Settling the Ohio Valley | 1 | Non-inflam. stand. film | Soc. Vis. Ed. |
| Steamboat in U. S. History | 1 | Non-inflam. stand. film | Soc. Vis. Ed. |
| Story of Plymouth Rock | 1 | | Kleine |
| Struggles of French and English for N. America | 1 | Non-inflam. stand. film | Soc. Vis. Ed. |
| Trans-Mississippi Trails | 1 | Non-inflam. stand. film | Soc. Vis. Ed. |
| War of the American Revolution | 1 | Non-inflam. stand. film | Soc. Vis. Ed. |
| What the Ice Age Left | 1 | Topographical changes | Ed. Film |

We are either progressing or retrograding all the while; there is no such thing as remaining stationary.—*Clarke*

# ENHANCING FARM-BUREAU RESULTS

C. M. YERRINGTON
*County Agent, Custer County, Montana*

THE QUESTION of clean and informative entertainment for the rural people of this country is attracting more attention every day. If these citizens are to be contented and happy they must have a certain amount of recreation. The folks of every rural community should get together frequently and talk over their problems. I find that one great trouble among the rural people is that they barely know their own neighbors, to say nothing of the family living six or eight miles away.

Let me explain conditions in my county before going any farther. Custer County, Montana, is approximately 100 miles long and 60 miles wide. There is only one real town in the county—Miles City, which happens to be quite centrally located. Numbers of the farmers and ranchers live from 18 to 60 miles from town, and in many instances they come to town only once or twice a year. I recall a large number of farm women who come to town only once in two years, and some less often than that. Many of the children of the county have never visited a railroad town. You may readily see that some of the rural communities of Custer County are very much isolated, when you consider that only about 30 per cent own automobiles.

### Problems of the Rural Community

If more interest is to be created in community development you must cultivate in the people the habit of meeting together. The question now arises—how can this be done? For the last four years I have held meetings in the various communities of my county and an average of only 65 per cent of the people have been present. Many times we had the very best of specialists at these meetings to talk to the audience on subjects of very great importance; nevertheless, the townspeople would not come out. We met with fair success in getting the people out to our community picnics, as well as to the community fairs; but I could not but see the grave need for some sort of entertainment to bring out the women and children as well as the men. It is asking much of the women and children to attend a meeting where there is only speaking, and where often the subject discussed is not of interest to them.

During the spring of 1921 I had been developing interest in the moving-picture projector, and had seen one or two demonstrations. As a whole I was very much pleased with the type of machine that was being used as well as with the pictures.

Upon my recommendation our county farm-bureau organization set to work to raise sufficient funds for the purchase of a complete motion-picture outfit. We decided that the only practical method was to ask each organized community of the county to contribute so much toward the machine. We sent out a circular letter to farm-bureau community committeemen regarding the matter, and with but one or two exceptions met with marked success.

Some of the organized communities of the county gave as high as $50 for this purpose. The farm bureau in turn guaranteed each community organization a free exhibition for every $10 invested in the machine. The money was raised by the communities in different ways; some sold season tickets, some gave dances, some took personal subscriptions. The complete outfit cost about $455. Every dollar of the money was raised before the machine was ordered.

Our first series consisted of ten showings. The program was composed of two good educational reels, one scenic, and two comedies. We certainly made a hit wherever we showed! The only setback we had with the first series was a cloudburst about the time the series was half completed, which washed out a number of bridges and put the roads in such bad condition that three or four of the dates were necessarily canceled.

### Renting Appropriate Films

As mentioned above, we try to give our people each month one exhibition consisting of two educational subjects, pertaining to some of our project work in the county if possible; one scenic subject, familiarizing the people with our national forests and parks; and two comics, something that will make the people laugh and at the same time be wholesome and have a good moral effect.

We have experienced some difficulty in getting such a program; nevertheless, we have done fairly well. So far we have put on four series of showings throughout the county, and every program has been a good one. If you speak far enough ahead you can get almost any film you want, providing it is not too high priced; but do not expect to get the films you want without ordering them weeks in advance.

The comic films vary greatly in price, and as we had no funds for financing this part of the project some special arrangement had to be made. The proposition was put up to the various communities as we visited them from time to time, and a plan was suggested. Without a single exception each community agreed to take up a collection, among the men only, at each exhibition for the purpose of renting comic films. This makes it possible to secure excellent comic films. The scenic films are usually furnished by the U. S. Forest Service. So far these films have been very good, and the people appreciate the service very much. As a rule the educational films are not very expensive, and may be secured from a number of sources. Some of the best ones we have used were supplied by the U. S. Department of Agriculture; Montana Live Stock Sanitary Board; Visual Instruction Service of the North Dakota Agricultural College, and others.

### Selecting Films

It is rather difficult to select off-hand exactly the kind of films you want. You cannot always tell by the title or the publicity given them just how they will take with your group. In our case we have a very complete list of available films compiled by the National Committee for Better Films, of New York City. We also receive lists from various institutions maintaining visual-instruction departments, and these lists as a rule are very reliable. We have had our machine since June, and in that time have ordered only two films that we did not think good enough to use.

One of the reliable sources now for good films is the state universities. Many universities have added courses in and departments of visual instruction, and make a study of selecting good educational films.

Our DeVry projector, operated by a generator attached to a Ford car, has proved very satisfactory thus far; as a matter of fact, we have had no trouble in any way with our entire outfit. Of course, the machine requires some attention; but it responds when connected up. The projector weighs about 20 pounds; the generator, about 15. We use one of Uncle Sam's big wall maps of the United States for a screen. These maps are made of cloth and paper pasted together, and make excellent screens. They wear well, too; I have used one all summer and it is still serviceable.

We have but a few clubhouses in the county, and as a result we use the schoolhouses considerably for our exhibitions. During the summer months, when it is warm, we show out of doors. The

side of the schoolhouse serves as a screen in these instances. We like to throw the picture about 60 feet; this gives everyone a chance to see very readily, taking the average crowd into consideration. Our greatest trouble with the average schoolhouse has been that it cannot accommodate the attendance; and sometimes we overcome this by holding two shows.

### Feature Films

It may be of interest to the readers of this article to know the names of some of the best educational films that we have so far used. I have endeavored to list them according to their educational value.

"Out of the Shadows." A two-reel picture showing how a family escaped tuberculosis caused by using milk from an infected herd.

"Modern Health Crusade." A one-reel picture centering around the country schoolhouse, showing how the teacher interested the pupils in personal cleanliness.

"The Pit Silo." Shows practically all the steps in the construction of a pit silo.

"Selecting the Laying Hen." Shows how to cull poultry as well as how to select good layers from a general standpoint.

"The Forest Ranger" and "The How and Why of Spuds."

### A Definite County Projeet

Our plan now is to make a regular county project out of the motion pictures. The details in connection with this project will be worked out by the State Leader of County Agents' Work. At the present time there are eight projectors owned and used by county farm bureaus in Montana, and each projector provides exhibitions throughout its entire county. There will be perhaps twice this number of machines in the state during 1922.

The necessity of putting film exhibitions in the form of a project is becoming more evident as time goes on. In working out this project it is hoped that some sort of a circuit will be inaugurated whereby we will have access to a greater amount of first-class educational films.

Without a doubt the movies for the rural districts are here to stay. It is an absolute necessity if we are to keep the boys and girls on the farm and at the same time make rural life more pleasant for the older people.

### A Higher-Service Challenge to Every County Agent!

*With the use of the projector we are able to get practically 100 per cent attendance at our meetings; this instrument enables us to reach the 35 per cent that we had failed to reach in any other way.* As a rule we have short talks between reels, pertaining to the community program of work. We are accomplishing just as much of our conventional county-agent work as before the projector was installed. Over and above this may be figured as assets the educational value of the pictures, and the fact that we have a 100 per cent attendance of the men as well as making the meetings so interesting that the women and children are glad to attend. I would not try to do county-agent work again without access to a motion-picture projector.

One other redeeming feature about the film exhibition in the rural districts is that it tends to maintain the morale of the country people, especially where they are more or less isolated. Practically all the children and a number of the women in my county have never seen motion pictures until we visited their neighborhood. Now they look forward to these shows and are asking from time to time when the next showing will be given in their respective communities.

## Missouri Teachers Convene

IN November the Missouri State Teachers' Association held session at St. Louis, at the Educational Museum, which is the distributing center for all visual-instruction equipment used by the St. Louis public schools. Mr. C. G. Rathmann, assistant superintendent of schools for St. Louis, was the presiding officer. Visual instruction played an important part in the deliberations of the session.

Prof. C. H. Williams, of the University of Missouri, gave valuable information regarding the visual aids put at the disposal of Missouri schools by the University of Missouri. The university film library contains about 300 non-commercial films, and 30 of these may be used at no greater expense than the annual $5 fee for the inspection and care of films. Slides in sets of from 50 to 100 are also loaned for such subjects as history, arts and sciences, and agriculture, the only cost on these being the transportation charges.

Mr. Rathmann told of the establishment of the St. Louis Educational Museum in 1904, and then went on to describe the system by which the schools of the city are supplied with visual aids each week. Mr. Rathmann emphasized the thought that, while the value of the film was recognized, use was made of every other visual aid that could prove its efficacy in classroom service.

Mr. Rupert Peters, in charge of visual instruction in the Kansas City public schools, told of the progress made in that city with visual aids, stressing the fact that the Kansas City efforts were closely aligned with community service. He advocated the specific training of the teacher in methods of visual instruction before she be allowed to attempt the use of visual aids.

Prof. J. V. Ankeney, of the University of Missouri, who is secretary of the National Academy of Visual Instruction and a Contributing Editor of MOVING PICTURE AGE, spoke on the valuation, technique, source, and distribution of the educational film. He and Mr. Peters also collaborated in a demonstration of visual instruction in which was shown the development of the Rontgen ray.

Upon vote the association members present organized as a Section for Visual Education for the state of Missouri. Twenty-five enrolled immediately as active members, and the following officers were elected: Chairman, Mr. C. G. Rathmann; vice-chairman, Prof. C. H. Williams; secretary, Mr. R. A. Rocfort.

## *Leaders* in *Visualization*

These brief biographical sketches are appearing in order that you may enjoy a more intimate acquaintance with the men who have achieved some degree of national fame for their accomplishments with visual aids. The series will include representatives of all fields within the scope of visual instruction—religious, educational, social, etc. No definite sequence has been followed

### *Rev. Johnston Myers*

Photo by Moffett, Chicago

WHEN one wishes a worthwhile opinion on any subject he does not approach the individual who has had dealings with the subject for a few weeks or a few months; wherever possible he confers with the person whose judgment is based upon experience extending over a period of years. All of which leads directly to the thought that the pastor who seeks an authoritative expression of opinion regarding the value of motion pictures in the church could do no better than consult with Rev. Johnston Myers, for 27 years pastor of Immanuel Baptist Church, Chicago, and for 10 years a user of motion pictures in that church.

Rev. Myers did not become an exhibitor of non-theatrical films by accident. When the possibilities contained in motion pictures for his service first attracted him, he did not thrust the thought aside as too unconventional or too unchurchly; instead, he studied the proposition carefully, and let the welfare of his parishioners, rather than personal prejudice or possible inconvenience, be the deciding factor. The result was the installation of projection equipment, and since that time—a time when, it is unnecessary to say, the implements of film projection were as crude as any pessimist could imagine—Rev. Myers has continued in the work of screening worthwhile productions for his people. But to quote his own words:

"There are two methods of reaching the mind with truth—through the eye gate and through the ear gate. The church has confined itself almost wholly to the ear gate. With the coming of the motion picture the discovery was made that people could be taught the most important lessons through the eye. About 10 years ago we began to use pictures in the church. There was some objection, and we only used them occasionally. Now we use them regularly every week. We have our own projector, and we give pictures for entertainment, instruction, and worship. Whenever they are shown they attract and interest large audiences. Some of the pictures bring spiritual blessing greater than that of any sermon. Moving pictures are rapidly becoming a very important adjunct to the work in a Christian church. From my own experience I do not see how any up-to-date, active church can do without them."

When churches unite, what becomes of the remaining edifice? This solution benefited the entire community

# WHEN UNION MEANT TRUER SERVICE

Rev. H. F. Huse
*Pastor, United Baptist Church, Dover, Maine.*

In common with so many other pastors in America I have felt that the motion picture has come to the Kingdom for just such a time as this—to aid the church in getting its message to the people in a way and with a success never before realized.

With the union of the Baptist and Free Baptist Churches of Dover-Foxcroft, the question arose, "What shall we do with the church building released by this union?" The answer has been to develop the building along the lines of a parish house for church and community service.

One of the first moves was to instal first-class motion-picture equipment in 1919, at an expense of $800. With the setting up of our Simplex we began to show pictures in a Saturday-night program. Located in the heart of Maine, in a community of 4,000 people, one-half of whom live outside the village limits, we have been unable to do all that might have been done in a larger place and with more of a population from which to draw. However, much has been done that has been good and worth while.

Our first pictures were Red Cross pictures. Educational and scenic films from the splendid Y. M. C. A. exchange came to us regularly for a period of three months. With the creation of better pictures, we have exhibited dramatic, biblical, historical, and literary films.

On one occasion we extended the use of our parish-house equipment to the local county association of physicians. Securing from Washington a dozen films, we ran them through for the meeting of the Association—films that set forth operations in pyemia, hernia, and other conditions. It was material of great interest to the physicians, and a service greatly appreciated by them.

In a Near East campaign we were one of the few communities that had the use of the four films "Armenia in Distress." In campaigns for health and Americanization our presentation of pictures at the parish house has helped to bring the message home to people through the medium of the eye.

### The Church's Obligation

If the character of a people is vitally influenced by as well as expressed in amusement, then the church has an obligation to its people to furnish the right kind of amusement and social life. The motion picture is a wonderful aid in this way. At a social gathering it takes but 15 minutes to run through a fine scenic, and by so much helps out the program of the evening. Moreover, with the wonderful pictures that are now available, setting forth the important in history and the best in literature, it is a calamity for a community to miss them. As an example of this type of picture, we showed recently "The Courtship of Miles Standish," with an introductory film upon "Historic Plymouth." No one can look upon this picture without being instructed and inspired as one sees Plymouth Rock, the old burial ground, the splendid monuments that mark the landing place of the Pilgrims and that bespeak to us the noble principles for which they left Holland for America. As for "The Courtship of Miles Standish," the picture is such that there are brought home to the heart the finest sentiments of love and religious faith, even as the great poet intended when he wrote the lines of his beautiful poem.

As the greatest literature is religious, the greatest art religious, the greatest music religious—so the greatest pictures are religious. Such pictures as "The Stream of Life," "Johnnie Ring and the Captain's Sword," and many others that might be mentioned, are sermons on the screen. There exists a great opportunity for the church to bring the religious messages of such pictures to the people of a community

### The Film Cannot Replace the Sermon

By no means is the picture a substitute for the sermon or the spoken word. The place of the film in relation to the spread of the Gospel is that of an ally, an aid. He errs who thinks of the picture as the whole thing, or of the church as a picture house. The film bears somewhat the same relation to the spread of the Gospel as the Gospel hymn. In the matter of missions the film today is indispensable.

It was my privilege the first two Sundays in September to have the use of two pictures released by our Baptist Home Mission Board. One of these was "Men of Tomorrow," a picture setting forth Christian education. The other was "Sunrise for the Mono," or our Gospel work among the Monos in California. Now, if there are two Sundays trying to the pastor, it is these first two Sundays in September. Labor Day enters in with the week-end trip and an extra day; vacations are extended; people are coming and going. Ordinarily on these two Sundays I might have had present to "hear" the addresses on these subjects 50 or 75 faithful people. As it was, there were present to "see" the messages, as well as to hear the introductory remarks, more than 200 on each night.

After the first a mother of four boys came to me and with depth of feeling thanked me for what the evening service had meant to her and her boys. After the second a man said to a member of the church, "No living preacher could have made us see and appreciate what the church is doing for those Indians as did that picture." Following the screening of "The Stream of Life" one of my most conservative members said, "I wish every man, woman, and child in these towns could have seen that picture." After a good picture a sense of deep regret is shared by many that everyone in town should not have seen it.

Other missionary pictures we have shown are "The Story of Magan Lal," "Eyes to the Blind." We have shown Sunday-school work done in the Philippines and in South America.

During revival meetings a year ago I arranged a meeting for the boys and girls at the parish house. Announcement of a picture brought a crowd that packed the house. What is the difference between baiting the hook with a good picture or with a good song or instrumental music?

*(Continued on page 23)*

# WELL, WHY NOT?

C. M. TINGLE

*Supervisor in Visual Instruction, Mississippi A. & M. College*

GETTING rid of "boarders"—machines which have been developed to the productive stage, but which are a bit reluctant in departing from the family fireside, so to speak, and performing their intended function in civil life, thus tying up productive capital and occupying expensive storage room—is one of the problems of a great number of motion-picture projector producers during these lean days of our national existence.

### The Needed Unifier

The crying need of rural communities, especially in the South, is a nucleus for the formation of community spirit—a thing that will often bring these people together for a period of merry-making, of laughing together and crying together; a something that will give them frequent opportunities for discussing their common problems and exchanging experiences. And now for the power that is to bring about this transformation, the same force that has been so effective in the social development of urban life: the motion-picture projector.

One of many reasons why the projector has not been playing and does not at the present time play a more important part in rural community life, especially in those rural sections where its services are yet a novelty, is that the manufacturer is afraid to trust this delicate bit of mechanism to unknown hands some few hundred miles from his factory. Moreover, the people of the community, although needing this service, have not as yet had their desire developed to such a high point as to cause them to place an order for a machine of which they know nothing, and with a company whose existence is merely a myth.

### Establishing Contact

Perhaps a story will best present my plan as to how this may be done effectively. Some of us have recollections of a period some years ago, when typewriters were first being presented to the public. A man burdened with a heavy box, and mopping his brow, walked into the office and persuaded us to keep the box for him for a brief time, after an explanation that it contained something very valuable and that he had absolutely no other place to leave the box. Our curiosity had become most acute when in a day or two he returned and requested the privilege of using one corner of a table for the purpose of writing some letters. We willingly assented, with the hope that before he left he might voluntarily or accidentally divulge the secret contained in that queer-shaped box.

To our surprise he immediately broke open the box, removed a queer-appearing machine from its depths and placed it on the table, inserted a sheet of paper in some way, and began pecking on some protruding round keys arranged along its front in a triple deck. Then he lifted up a roller which we have since learned to call the platen, and pulled out a perfectly legible letter all done up in print for our admiration. After informing us that if we desired we might keep the machine for use in our business for a few days, he departed. Needless to say, we soon realized the value of the typewriter, and when the clever salesman returned we purchased.

The portable projector is, of course, a very delicately and finely wrought piece of mechanism, and cannot be left around as carelessly as a typewriter. However, it is my opinion that, if a distributor places a projector in the hands of any responsible person in a community where electric current is sufficient for the proper operation of his machine, nine times out of ten a purchase will be made, or from the salesman's way of speaking, "a prospect will be sold."

I have known instances where a man really desired purchasing a certain make and type of projector; but because the distributors of this particular machine were reluctant in placing the machine in his hands for trial, no sale was made. Another company placed with him a demonstrator of a make for which he cared absolutely nothing, just for his use for two or three weeks, or for a month or two if he so desired; and at the termination of the loan period the machine was sold.

## Visualization Activities in New Jersey

AT the September meeting of the Newark Public School Visual Education Club demonstrations of the latest ideas in stereopticon projection were presented by the representatives of three concerns.

The program for the October meeting was entitled "Dream Pictures," and consisted of a novel combination of visual and musical instruction. A collection of photographically excellent and beautifully tinted slides of American and foreign scenery was used in a double-lens stereopticon with a dissolving effect that merged each slide pleasingly into the following slide. A carefully selected musical program of victrola records was so synchronized with the pictures that the slides and records literally co-operated in stimulating the desired emotions.

A. G. Balcom, assistant superintendent of schools of Newark, has been speaking before the various county institutes of New Jersey under the auspices of the State Board of Education, his topic being "The Appeal of the Eye in Teaching." He especially urged that teachers make a larger use of visual aids in their work. Also, early in December Mr. Balcom conducted a private showing of two health films at the Hamilton School in Newark. The pictures screened were "The Priceless Gift of Health" and "Care of the Teeth"—the former a demonstration of the necessity for guarding the physical welfare of the child, the latter a detailed portrayal of the need for and the methods of dental hygiene. Those present were dental and medical members of the Newark school system, the director of physical culture and his assistants, and the entire nursing staff of the Newark schools.

The close of the Newark summer schools and playgrounds was marked by the filming of a patriotic pageant presented by the children themselves. The scenario was prepared by William J. McKiernan, director of pageants and dramatics of the Board of Education. The picture is entitled "Pied Piper's Land," and it may be said to represent the longing of the soul to dispense with human limitations and oppression that stand in the way of any individual's fullest happiness. The film shows America as the land of greatest opportunity, and pictures the results of the training afforded by Newark's excellent system of summer playgrounds.

## Rev. Smith Publishes Serial As Pamphlet

BEGINNING in the November, 1920, issue of MOVING PICTURE AGE, and terminating in the April, 1921, number, appeared a serial article by Rev. Roy L. Smith, of Minneapolis, who is now a Contributing Editor of MOVING PICTURE AGE. This discussion, entitled "How Our Church Uses Moving Pictures," is an unusually capable and comprehensive treatment of a subject toward which every pastor seeking the highest degree of service for his church maintains either an enthusiastic or at least an open-minded attitude.

Expressions of interest and approval have so demonstrated the church workers' appreciation of this serial that Rev. Smith, with the collaboration of the Methodist Committee on Conservation and Advance, has brought it forth in pamphlet form to satisfy the demand. The chapter titles will indicate the scope of the material contained: "Getting Our Church into the Picture Business"; "The Purpose of the Picture Program"; "Pictures in the Community Program"; "Pictures in the Educational Program"; "Financing the Church Picture Program"; "Some Problems and Some Results." The final chapter, entitled "A Trailer," contains miscellaneous information valuable to the non-theatrical exhibitor, and also an extensive list of concerns that distribute some amount of non-theatrical pictures. The booklet is of marked value to any church worker now using films, and constitutes a strong case in the eyes of the potential non-theatrical exhibitor who is waiting to be entirely convinced.

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The American Farm Bureau Federation, through Mr. E. L. Bill, in charge of motion pictures for the Federation, reports an unusual demand for the three films now being distributed, "Spring Valley," "The Homestead," and "At the National Swine Show." Six new prints of "Spring Valley" have been ordered, making a total of 14 prints of this film in circulation.

"The Homestead" is a three-reel picture intended to create a desire for better methods of farm management. "Spring Valley" is a farm drama based upon the production and marketing problems of the farmer, and emphasizing the constructive value of the county, state, and national farm bureau. "At the National Swine Show" is described as "the next best thing to attending the show." These films are available to county farm bureaus and also to community clubs, churches, and agricultural institutions, and new productions will soon be added to the Federation's film library.

# GOOD BREEDING

F. R. Steel
*President, F. R. Steel Company, Chicago*

GOSSARD Breeding Estates, the largest pure-bred livestock breeding organization in the world, has used two commercial films with great success in promoting the sale of its pure-bred Berkshires, Ayrshires, and Percherons. This establishment has three very large breeding plants, one located at Martinsville, a second at Paxton, Kansas, and a third at Axial, Colorado. It has the largest herd of registered Berkshires in the world, and also the largest herd of registered Ayrshires in America.

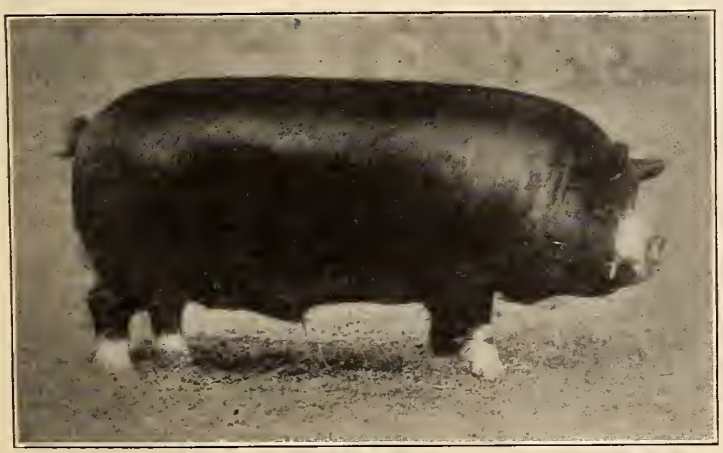
In searching for a way to visualize the wonderful size and quality of this pure-bred stock for the farmer and breeder buyers in widely scattered sections of the United States where it would be impossible for these buyers to visit any of the plants and inspect the animals, motion pictures were thought of as the most feasible method.

The F. R. Steel Company, which handles the advertising of the Gossard Breeding Estates, worked out a plan for making what might be called a pictorial autobiography of the development of the famous Epochal Berkshires, Ravinia Ayrshires, and Gossard Percherons owned by the Gossard Breeding Estates. Motion pictures were taken of scenes at the Gossard Breeding Estates and of the famous sires and dams of the herd, showing them in their home surroundings. Other scenes were shot at the various state fairs and national shows, where stock representing this breeding establishment were big winners. Still other scenes were taken of the epoch-making public sales, at which many world's record prices were established. A complete picture was taken of all the operations in handling, milking, weighing the milk, official testing, etc., in connection with the actual making of a world's record for milk and butter-fat production by one of the famous Ravinia Ayrshires. No fictional narrative story was used in making these films, but in all cases the human-interest element was worked into the films in every way possible.

One scene of a litter of little Berkshire pigs happened to develop a comedy star in the case of one little piglet, giving a scene which has never failed to bring a good laugh from any audience wherever this film has been shown.

The Gossard Breeding Estates employs two traveling salesmen in the sale of its livestock; and these films, one of the Berkshires and the other of the Ayrshires and Percherons, have been largely used by the salesmen, who carry with them portable motion-picture projectors. These films are especially useful to show before meetings of farmers and breeders, conventions, and other similar gatherings. Films have also been sent out to many of the state colleges of agriculture and placed at the disposal of a great many state leaders of county agents in all sections of the United States, and one film, with Spanish captions, is being shown in South America.

Taken altogether this method has been thoroughly successful. The Gossard Breeding Estates is adding to its films right along every time and event of sufficient historical interest occurs in their field of operations.



Epochal, greatest Berkshire sire of history, also shown in film

Willowmoor Peter Pan 50th, senior Ayrshire herd sire at Ravinia

## Report of Curriculum Committee, Visual Instruction Association of New York City

THE REPORT of the Curriculum Committee of the Visual Instruction Association of New York City, as presented by Dr. Rowland Rogers, chairman of the committee and a Contributing Editor of Moving Picture Age, emphasizes the following facts:

That with the development of the demand for instructional pictures there is evident a favorable change in the attitude of certain producers toward the use of films in the non-theatrical field.

That certain films, such as one biblical production and a series on American authors, are indicative of the increased respect in which is held the material appropriate for non-theatrical use.

That series of tests such as those conducted by Roy L. Davis (New York University), Prof. J. J. Weber (University of Kansas) and Prof. J. W. Shepherd (University of Kansas) are helping to give visual instruction a more definite and more favorable status. Summaries of the conclusions arrived at by these investigators are given.

That subcommittees of the Curriculum Committee are now gathering data upon the following subjects: Biology, geography, English, civics, domestic science, continuation schools, physical education, and films for younger children.

At the fall meeting of the association Dr. Ernest L. Crandall was elected president for the ensuing year. Miss Rita Hochheimer, assistant director of the Visual Instruction Department of the New York public school system, reported that the number of its biological films had been increased 50 per cent, the number of films used in United States geography had been tripled, and film courses in physical geography and physics were to be instituted in November, 1921.

## Commissioner Tigert on Visual Instruction

THE ANNUAL report of John J. Tigert, United States Commissioner of Education, contains several paragraphs which, while not carrying the specialized significance found in the contribution of the educator particularly trained in the use of visual aids, are interesting as reflecting the thought of an officially representative educator. According to the report:

"The film demand from educational institutions may never equal in bulk or in steady continuity the commercial demand, and yet its potential strength is sufficient to attract attention if only it can be organized and given expression. Representatives of the larger producers have declared their willingness to produce the films, provided they can be assisted in determining what is needed and can be used in the schools, and they have appealed to the bureau repeatedly to take the initiative in organizing some plan of investigation. No producer or organization of producers can afford to make the necessary analysis of school needs and educational possibilities, and they all lack the motive, the personnel, and the school contacts which are essential to the success of such a study.

"In addition, much help is needed in studying the use of the stereopticon and stereopticon slides, the stereoscope, the phonograph, and other aids to instruction, to determine how much time may be used in these ways, what are the most effective and economical methods, the sources, and cost of such instructional materials, and the needed equipment."

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A department conducted by the Secretary for the purpose of disseminating Academy news and thought

[A paper by W. M. Gregory, member Board of Directors, N. A. V. I., and Director of the Educational Museum, School of Education, Cleveland.]

## PROBLEMS CONCERNING THE EDUCATIONAL MOTION PICTURE

PRESENT sources of educational films are:

Old commercial films that have been junked and are now reworked into so-called educational pictures.

Advertising films giving an interesting but one-sided story of a particular product.

Government films consisting of: war-propaganda films, distinctly out of date; excellent agricultural films, and a few health films.

Welfare films of large corporations; suitable in only a few cases for general educational purposes.

Health films; some special health films too technical and too costly for general use in schools; a large group of films produced from junk and of no value.

Educational films for schools—comprising stories, technical subjects, travel, geography, history, language, and hygiene. The group of films especially prepared for school use is very small. Most of the so-called educational film consists of material that has been stripped from cast-off commercial film and retitled, and is being offered now for school purposes. In only a few cases has there been an attempt to adjust the material to educational purposes. Much of the film is shown in schools because of the novelty of the motion picture. In the effort to keep pace with the commercial exhibitor the schools frequently have disregarded quality.

Experienced and skilled educators have given the film material but comparatively little attention. The material has been too often accepted without protest *if it is low priced.*

Frequently the only film entering a school is that produced for advertising under the guise of an industrial. One showing of such poor material frequently ends the circulation of that reel. If the advertiser, who pays good money, knew how little use is made of this material he would cease to be a victim of unscrupulous producers.

Schools frequently use films at the noon intermission as entertainment. There is no objection to this if the material used is of high quality and not "mush love" or "jazz bandit" style.

### Standards for Educational Motion-Picture Material

The educational standards which govern all school material apply to film material. *There must be clearness, accuracy, spirit, inspiration, and information.* It must be something more than entertainment, exciting episodes, cyclopedia chatter, or unrelated stills.

Film material must be organized and adjusted to the grade, pupil, and subject, and be clear in its purpose. There has been made only a beginning in organization of film material upon a pedagogical basis. We have used any picture, any place, without expecting any definite results. This has given the motion picture in educational fields a discredit from which it is difficult to recover.

School people are willing to try out motion-picture instruction, but most producers want quick production and rapid sale. The producers have dominated and prevented experimentation which eventually would result to their advantage. Educational advice has not been seriously sought in real production. It is as reasonable to expect a typesetter to produce literary gems as to expect the professional title-writer to put together junk and obtain educational results. On the other hand, where the educator has film-making in hand it has not been a success, because of the school man's inexperience.

F. W. Reynolds
*President, N. A. V. I.*

### Discarded and Junk Material

The author of a modern school text does not obtain live material from the daily paper or a technical report. If he could splice newsy scraps together with a title it would have little educational worth. This is a common practice in making educational film—and a decided failure. A striking example is a recent commercial geography film supposed to parallel a text. This film consisted of a few scenes from industrial films mixed with booster titles, poorly stated and incorrect. These films were widely advertised as educational material. They were not successful in the schools, for they were crude, amateurish, and indefinite. Attempts to give schools poor material result in injury to the educational motion picture.

### Dramatic and Literary Masterpieces

One of the obvious needs in film material is a higher standard of literary masterpieces. The finest literary productions have been filmed in the cheapest possible manner. Comparatively few educators have protested. It is this low standard and wrong interpretation, preserved in the film, that is giving to educational motion pictures the title of crude workmanship and poor scholarship which they cannot deny. A recent literary masterpiece had 30 mistakes in its crude titles, and the scenes were garbled beyond hope of recognition. We have no educational organization that has established any standards or formulated any definite principles for guidance in using one of the most powerful forces in visual education. It is true that there are many organizations setting up standards of most generous platitudes. Other organizations dispense film praise for a fee for each reel.

### Unscientific Demonstrations and Diagrams

The film has a useful field in demonstrating actual experiments. The crudest of textbooks are better than certain diagrams and their explanations which have appeared in films under the title of hygiene and physiology. The animated diagrams were incorrect, crude, misleading, and entirely unsuited for educational purposes. It is important in a science film that the material presented be accurate and adapted to the pupils. Science films must impart the information clearly, so that the pupil sees the principle and is stimulated to investigate, prove, and apply it. These films must be raised above the level of mere entertainment.

Fake demonstrations, false, impossible results, and jazzy jokes are not good material for science films. The diagrams should never be used if the original experiment gives a clearer idea.

### Adjustment of Educational Motion Pictures to School Work

*The purpose of each picture must be determined before its production begins.* The purpose must be one of inspiration and information; it should lead to intelligent imitation and action. If the film

is wood-carving or pottery-modeling, it must give these steps with the proper explanation. If a geography film is to be produced, the result to be secured must be clearly formulated before production begins.

*The details of all educational pictures must be clear, accurate, and necessary to the accomplishment of the educational purpose.* If the picture is dead to the pupil, don't try to revive it by titles or rearrangement. In making a film presentation of school subjects it defeats the educational value of the picture to introduce a trivial title or an amusing detail.

G. E. Condra
*Vice-President, N. A. V. I.*

*Experts in education must prepare standards for educational films.* Their standards must be clearly formulated, subject to the limitations of the film. Educators need film education Some films that have been evolved entirely by educational experts without the aid of the practical producer are educational misfits. School men make their specifications for textbooks, charts, diagrams, and other visual material; so it must be with the films. The school material is in a class by itself, and edited for use with children. We cannot use with success the modern fiction or the latest technical discovery without the proper educational setting. The latest film material is likewise impossible in the school, even as entertainment, unless it has regard for educational values. The school film text must be formulated by experienced school men who will adjust it to the activity of the pupil. The film is especially valuable in mass instruction if it is adjusted to the capacity of the group.

Putting films or any visual material on a rigid circuit to be rushed from school to school, to be more or less forced into an overloaded school program, defeats the educational value of the film. The ideal that schools must attain is *a suitable library of educational reels* that may be available when the psychological conditions require it.

*Action is the prime feature in film education.* Each film should present the highest type of action for children to follow. The action of the film must be worthy of child life. Action being the keyword of the film, it means that the textbook material is not to be represented and placed upon the screen, but rather that the vital activities of life are to be shown to pupils. Screen material should be more than a condensing of textbook ideas. All phases of education cannot be reduced to reels of films. The lantern slide, the chart, and other visual material—each has a definite place.

### Difficulties of Obtaining Educational Material for Motion Pictures

*Co-operation is necessary between producers and educators.* Educators find it difficult to separate the commercial and the educational film. Producers consider junk as good educational material. Educators must give film producers more definite ideas of educational requirements in the film. If the field is clearly defined and its financial remunerations understood, producers will provide educational film. A few large producers have sought educational advice and their products have shown a very marked improvement in pedagogical quality.

Sometimes in the rush for production the educational advisors are mere figureheads. A hack writer produces titles and selects scenes from junk. It is given an educational name. But it is a financial loss and a discouragement to producers.

Charles Roach
*Treasurer, N. A. V. I.*

The producer who opens his plant to the production of educational film with the advice of those in educational work will be certain to suffer financial loss at first. It will result ultimately that his organization will be in position to supply educational film to a degree that will be profitable. It is the old question of the difference in viewpoint between the newspaper and the textbook, and between the commercial film and the educational film. The commercial film is made for a quick return to the box office; the educational film aims at entirely different results, with financial returns upon a slower basis. The preparation of educational film must be of such a quality that the film will be widely used and will give definite results.

J. V. Ankeney
*Secretary, N. A. V. I.*

*There must be co-operation between educational institutions.* Splendid results might be obtained if a system of producing films could be established entirely under the control of an educational institution or a national organization, the idea being *not for profit* but to cover the cost of production of educational films. This co-operation will not be successful if any one institution assumes control, and it will not be accomplished by buying the old negatives that have been cast off by commercial companies. The co-operation should be organized on a business basis to provide for all schools to participate in the production of reels and the building-up of their local film library. The National Academy of Visual Instruction ought to formulate definite plans to establish such a co-operation to remove the present high profit and to enlarge the film service.

### Factors Controlling Educational Film Material

Children in the modern school learn many words without visualization. Vivid visualization is the greatest asset of the educational motion picture. It gives reality and action to ideas that play a vital part in school work. Children cannot function with this material unless it is closely related to their needs. To obtain such films requires trained experts to edit, arrange, and title. This means the establishment of an institution which is founded upon sound principles and financed for a term of years. Production must not be confined to a single film or a single subject, but must embrace a large portion of the educational field. Such an organization must buy scenarios, plans, data, and be an experimental center for a high type of educational research and production.

An organization of this type must be closely related to the actual school. The university department of education, the school of education, the practice school, and the film-production department must work in harmony and together, to produce films that have educational value. Film production in the future will be as important in a great school organization as the printing department.

Educational film will function only if the material is stimulative to the child. It must be better than the teacher for it partially takes the place of a teacher. Real educational film material cannot be arranged by those remote from educational activities. Platitudes and generalities regarding educational films have hindered the producer who is anxious to

*(Continued on page 25)*

# HIGHLIGHTS

*Films Reviewed by the Editor*

## *"The* FOUR SEASONS"

NATURE is with us always; why should we halt to study her moods, her phases? The question might be reasonable if it were true that most of us understood natural phenomena to such a degree that we could find the joy and charm that only await our attention. But let me set the model in confessions by stating that in "The Four Seasons" I found information

When the horns are shed

I had forgotten and also information I had never possessed, and withal a child's joy in the very remarkable cycle of the seasons that passed before me.

The method of procedure is as follows: In the first season are seen the animals and their environment. The deer, the bear, the beaver, the rabbit, the turkey, and others disport themselves without thought for the camera, and the result is a collection of animal photographs that is invaluable for the inquisitive growing child. Then, when we go on to the following season, the same animals are shown in their seasonal clothing and environments; and soon we have traced each creature through the complete year and understand how painstakingly and successfully the Creator cares for his dumb ones. Such phenomena as seasonal storms are portrayed, until at the terminus of the film we have in truth made the cycle of seasons.

I have nothing but commendation for this picture. It was produced by Raymond L. Ditmars, curator of the New York Zoological Park, and it is an example of what may be accomplished in informational productions when the producer knows his subject and has the skill to convey photographically exactly what he knows should be conveyed to the group before the screen. The close glimpses of beavers at their building; the uncovering of the hibernated Mr. Woodchuck; the rollickings of the polar bear—these are but hints of the contents of this markedly excellent picture.

Another Kineto production that should interest every non-theatrical exhibitor is the "Famous Authors" series. The writer has seen two subjects in this series—"Henry Wadsworth Longfellow" and "Washington Irving"—and these two are of such calibre as to indicate that this series merits careful attention, both from the exhibitor who seeks worthwhile material and from the exhibitor who is specially interested in working toward the better representation of literature upon the screen. In each subject a likeness and some information about the particular author are presented, followed by reproductions of characters and scenes made famous by the author's writings. I found the reproductions reasonably accurate, and the tone of sincerity that pervades these films speaks well for their probable reception by exhibitors in schools and churches, and at other non-theatrical exhibitions.

Both films are produced by the Kineto Film Company of America, 71 W. 23d Street, New York City.

## *For* AMERICANIZATION

THIS film has marked significance in Americanization service as indicating the cosmopolitan nature of the population of our land, and as emphasizing the thought that accomplishment rather than nationality is the basis upon which a citizen of our land rises or falls.

Although entitled "Yanks," and based upon a poem with a military theme, the lesson conveyed has civilian application. The first sergeant of the company is ordered to select a dozen men for a raiding party into the enemy's lines. The sergeant himself bears the name of a family of Irish fighting men, and the point of the picture is found in the names and obvious nationalities of the enlisted men he selects for the dangerous assignment. Greek, Italian, Indian, Swede, blue-blood American, and so on—such is the variety of nationalities represented in the group of "first-class fighting men" when the last name has been called. It is interesting to note that this film was photographed at Camp Dix, New Jersey, and that every character, including the hard-jawed Irish sergeant, was chosen from the enlisted men in camp—a statement which proves that the cosmopolitanism portrayed in the film is more fact than fancy.

This film should have value in any non-theatrical exhibition, but its biggest service would be found in its use before optiences of the foreign-born, with whom it would have considerable inspirational worth.

"Yanks" is distributed by Community Motion Picture Service, Inc., 46 W. 24th Street, New York City, with branches in the larger cities.

## CONCERNING RUMINANTS

IN "Ruminants," a film dealing with cud-chewing animals, will be found a picture of decided value in portraying the distinctive qualities of cows, deer, and other ruminants.

Animated diagrams are employed to show the processes by which the ruminant digests its food, as well as scenes that depict the animals in their natural environments. The view of deer swimming from one shore to the other is one of the most remarkable scenes I have ever witnessed on the screen. The film gives a definite under-

An unusual scene in "Ruminants"

standing of ruminants, and merits a position in any complete educational-film library.

This picture was produced and is distributed by Pathe Exchange, Inc., 35 West 45th Street, New York, with branches in the larger cities.

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## When Union Meant Truer Service

*(Continued from page 17)*

Our equipment is in the parish house, so that only occasionally have I used films on Sunday night. I have shown in connection with addresses during the summer months a number of biblical films. I gave an address on "America Fifty Years Hence—What Shall It Be?" My address was based on Brook's "Americanization." I showed the picture "The Making of an American." To supplement the picture, I brought home to people the thought that it is not enough to teach the stranger in our midst the English language and get him a job. What America will be in the future depends on how these strangers are brought to a saving knowledge of God through the Gospel.

We have had some good pictures and greatly enjoyed them. Among others are "The Life of Christ," "The Bottom of the World," and "Dombey and Son." Our program has won friends. It has satisfied the normal interest in many children for pictures, and the pictures we have shown them have done them good and not harm. Our Friday-afternoon program for grade scholars attracts many times all that the house will hold.

### Regarding Returns

Expenses are met in different ways—sometimes by offering, sometimes by admission. In the smaller community the picture cannot be any great source of revenue. That is not its purpose. We have sometimes made $40 and sometimes $30, and many times have just broken even. Occasionally we have run behind a few dollars. We have met expenses and received interest on our investment, and have paid pianist and operator (both members) for their work. When one considers the money put into an organ, the expense of a good picture equipment compares most favorably, for it is an investment that not only quickens interest and helps the cause of the church, but pays for itself and is certain as times goes on to furnish an income.

The churches must constitute the motion picture a mighty agency for the Kingdom. I believe the churches are going to do this very thing as more and more religious groups and religious leaders get the vision of this opportunity, see their duty, and do it in a fashion that insures success.


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*The following list of approved pictures, reviewed, endorsed, and listed by the National Motion Picture League, with executive headquarters in New York City, is published for the purpose of stimulating a greater demand for pictures not only suitable for adults, but wholesome for children of all ages. By the aid of these weekly lists the general public may select a high-class show, schools and churches may arrange suitable programs, and theatre managers may book the better class of pictures. It is very necessary for the operator to make all cuts suggested below, in order that the films may be wholesome for children and young people. These omissions are suggested in order to save otherwise splendid, wholesome pictures from rejection. Pictures not suitable for this list receive no comment.*

**(See addresses of exchanges below)**

### GEOGRAPHICAL FILMS

**Recommended for Classroom Instruction**

**Old and New England.** Reels, 1. Producer, Robert C. Bruce; exchange, Ed. Film Corp. of Amer. Remarks: Similarity between old England and New England; roads in both, narrow winding streets in one and broad "Main Street" of the other; New England mill, fifty years old, looks as ancient as 500-year-old one in England, the old water wheel, scenes along country roads, mill pond, waterfalls, reflections.

**In Batik Land.** Reels, 1. Producer, Burton Holmes; exchange, Famous Players-Lasky. Remarks: Map of Java, by rail from Batavia to Bandoeng, Dutch dame, sado or taxi; building and park scenes downtown; market and curious costumes, chairless land; Batik designs, weaving on loom, painting with hot wax, then drying the cloth; making designs for foreign trade; turbans, polishing tortoise-shell; a native prince.

**High Water.** Reels, 1. Producer, Nat. Asso. of Audubon Societies; exchange, Goldwyn. Remarks: Cascade Mountains, Crater Lake, diamond hitch, along the cliff trail, choosing a camp site, fishing in mountain streams, hurtling waterfall, brilliant blue water in Crater Lake, set in thousand-foot cliffs, government reservation, imposing island.

**Coveted Shantung.** Reels, 1. Producer, C. L. Chester; exchange, Community Motion Picture Service. Remarks: Globe Trots Series. Quaint byways, native junks in harbor, carts and wheelbarrows carry merchandise at wharves, coal, coolie carts strange contrast to auto trucks, 30 men divide wages of 20 cents a day; blast furnace 300 years old, wages of worker $2 a month and board; process has not changed in three centuries, sampans towing logs, making bricks like those in wall which has lasted 2,000 years, drying in sun, in oven six days; Chinese laundry in China, scrubbing clothes at bank of river, Three Devil Springs which feed the moat; Tsingtao, wall assaulted by guns in World War, fort, Japanese build colony in one corner of city, government building, war meant only a change of masters to natives.

**Le Voyageur.** Reels, 2. Producer, Post Nature; exchange, Famous Players-Lasky. Remarks: Canoeing to La Grange, exposition in Quebec, Saguenay River, thence by steamer down the St. Lawrence River.

**The Chinese Republic.** Reels, 1. Producer, Peter's Text Films; exchange, Non-Theatrical Motion Pictures. Remarks: Map of China, origin of Chinese civilization before Christian era, great wall 1,500 miles long, dense population, life on river boats, Hoang Ho River called Chinese sorrow because of overflow, origin of Chinaware, resources of the country, agricultural products, primitive mill, silk worms, reeling silk; shipping bananas in the south, laborers paid ten cents a day; methods of transportation, wheelbarrow, sedan chair, rickshaw, camels used to transport products across Gobi desert into Mongolia; chief cities; Pekin, Canton, Hankow, Shanghai.

**Nice and Cannes.** Reels, 1. Producer, Burton Holmes; exchange, Famous Players-Lasky. Remarks: The palmy charm of the French Riviera, suburb of Cimicz, favorite resort of Queen Victoria, waterfront, palatial hotels and terraces, the Casino, Promenade des Anglais, new and old Nice, 2,000 years old, native daughters, beach. Cannes, 19 miles west, Peacock Alley, along the walks, Battle of Flowers, parade, favorite resort of King Edward VII.

**Cashmere, the Healthiest Spot in India.** Reels, 1. Producer, Thomas A. Edison; exchange, New Era Films. Remarks: A Conquest Film. Natives crossing river on rope bridge, athletes carry a mule across bridge, panorama of vale of Cashmere, distant snow-capped Himilayas, wood-carving, spinning, shelling rice, crowds greeting Maharajah upon his return from his winter resort, landing in boat at palace.

### CIVIC FILMS

**Recommended for Classroom Instruction**

**Government.** Reels, 2. Producer and exchange, Society for Visual Education. Remarks: American workingman demonstrates to newly arrived immigrant the different functions of our republican government, such as, police protection; street lights, water supply, foodstuffs inspected, freedom of religion, free education, traffic regulation, free hospitals, fire protection, no child labor, safety devices and insurance for workers, public parks and playgrounds, bathing beaches, drinking fountains, sports, free libraries, night schools, cheap entertainment, paper currency, low taxation, independent ownership, equality, republic is of the people, by the people, and for the people.

**Growth of Cities and Their Problems.** Reels, 1. Producer and exchange, Society for Visual Education. Remarks: Unpaved streets that cause wear and breakdown, good roads bring trade and improve business, city built along stream has to maintain bridges, insanitary ditch drains, dirty streets cause disease, flies and mosquitoes breed; organized street cleaning; modern tenements are fire traps, proper building laws require safety from fire, growth of modern fire department; necessity of traffic rules, elevated and subway trains; cities need strong police force; small water systems soon outgrown, city pumping station; cities often outgrow their schools, portable barracks are erected, well-equipped schools make better citizens, crowded streets make poor playgrounds; public parks and playgrounds.

### HISTORICAL FILMS

**Recommended for Classroom Instruction**

**English Settlements in North America.** Reels, 1. Producer and exchange, Society for Visual Education. Remarks: Animated map showing French settlements in interior of country and English along the coast; settlements at Jamestown, Plymouth and Boston; Dutch settlers in New Amsterdam and Albany, later taken by English; reproductions of old prints of Capt. John Smith; landing of the Pilgrims, Hendrick Hudson, Peter Stuyvesant, Van Rennselaer, Manor House; English expansion checked by Appalachian mountains and French settlements in the north and Great Lakes region, the fight for control.

**French Explorations in North America.** Reels, 1. Producer and exchange, Society for Visual Education. Remarks: Ship pictured as sailing around globe; in 1535 French reach St. Lawrence River; map of U. S.; Montreal, formerly Mount Royal; French explored Great Lakes by way of Ottawa River, through Lake Ontario; map of Niagara River; Niagara Falls, portages, gorge at Niagara, Hennepin's drawing of the Falls, upper rapids, building the Griffon, Detroit, Detroit River; Mackinac, St. Joseph, Lake Superior, Mississippi and Ohio Valleys, La Salle and Hennepin on the Mississippi, ruins of French fort near St. Louis, Indians less dangerous in West, Muskingum River, French were traders and missionaries.

## Exchanges Mentioned in This List

**How to Obtain Any Film Mentioned**

**The list gives the exchange distributing the film. Write to the address of the main office given below or look up your nearest distributing office of that concern in "1001 Films," Moving Picture Age's non-theatrical-film directory, which every subscriber has, pages 12 to 19, inclusive.**

**Community Motion Picture Service,**
46 West 24th St., New York City

**Educational Film Corp. of America,**
729 Seventh Avenue, New York City

**Famous Players-Lasky Corp.,**
485 Fifth Avenue, New York City

**Goldwyn Pictures Corp.,**
469 Fifth Avenue, New York City

**National Non-Theatrical Motion Pictures, Inc.,**
232 West 38th St., New York City

**New Era Films, Inc.,**
804 South Wabash Ave., Chicago

**Society for Visual Education**
806 West Washington Blvd., Chicago

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## The National Academy of Visual Instruction

*(Continued from page 21)*

obtain high-grade material. The advice and the material of actual teachers must be sought—*not after the film is made, but before.* The producers should organize an editorial staff so closely related to educational activities that they understand and talk the language of the schoolroom.

The following steps are necessary if loss, waste, and inefficiency are to be eliminated from production of historical film of educational value:

*First.* A rapid survey of the school curriculum to determine the types of historical material required in the film.

A careful grading and selection of the material proposed for production is necessary. Its place in the curriculum must be determined. The film is not an encyclopedia; it gives but one thing at a time. Its educational place must be determined before production begins. Primary material and university research in history must be clearly separated.

Child psychology points to hero stories and valorous deeds for the first grades. The boyhood of Lincoln, Washington, Daniel Boone, and Roosevelt are suitable for action plays for the elementary grades. The elementary historical film must incite admiration and emulation in the pupils. The action must be something that is possible for pupils to do.

The advanced grades of the grammer school must depict great events, and their importance to our country must be the theme; single episodes of national importance presented in their relative importance as the efforts of groups of men to establish justice, right, and liberty. A suggested series is: the establishment of Plymouth, the Boston Tea Party, Ride of Paul Revere, the Minute Men, Declaration of Independence, making the constitution, and the struggle for freeing the slaves. The development of machinery as depicted in the steam engine, binder, flour mill, automobile, and other industrial machines is a true part of history. Each historical film pictures the human interest, true as to facts and details, and so arranged as to incite action.

The success of any historical film material depends upon the skill with which it fits into a definite place in the educational system. The *when* and *where* it will function are factors to be carefully considered.

*Second.* In historical films the material must be historically accurate. This must be provided by careful research. Material that is not found in a textbook will play a vital part in the historical film. Its preparation will entail much time and skill of a high educational character. The control of the preliminary material must be in the hands of educational experts with the close advice and contact of the school. Each historical scene will have its carefully planned prescription written in complete detail. Each scene, dress, building, and action has a most minute prescription for reproduction in the laboratory.

Detailed studies for the reproduction of costumes and incidents will require intelligent research for accuracy and artistry. The action and spirit of scenes will not be the less because of accuracy. The flashy inspiration of a poorly informed director or the notions of a movie star will not be factors of consideration in the preparation of historical material.

Acts and scenes will not be filmed until the actors accomplish the results in constant rehearsal. No production of historical film should be attempted until preliminary studies have eliminated crudeness and inaccuracy.

Preliminary studies should provide clear prescriptions specifying in detail all the studio equipment, dress, actors, etc. Too strong emphasis cannot be placed upon preliminary preparation and the *constant adjustment to educational needs by experiment in the schoolroom with the teacher and pupils.*

*Third.* In the production there should be trained helpers to check the prescription in every detail. The cameramen should apply their art to bring out educational ideas, irrespective of sensational shots and photographic tricks. No expense should be spared in studio construction, training of players, making of costumes, etc. Every organization that intends to produce historical plays must have its elaborate equipment and its staff of artists trained in historical technique. Successful historical material is not obtained from local pageants, stills of old buildings, and cemeteries. Historical settings will be nearly always constructed in the studio under conditions that can be controlled for desired results.

In historical material the stars, commercial directors, and all others engaged in production should be influenced by the educational motives of this particular film. Constant trials of the completed film should be made in the school so that proper adjustments may

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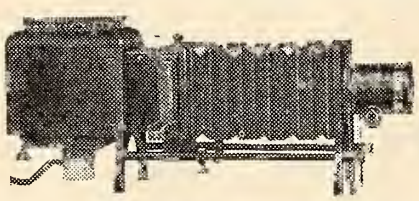

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be made. The reproduction of historical episodes and incidents should be made with the same degree of accuracy as the printing of a story in textbook form. Artistic perfections and educational results will be obtained in film only when the production is of high quality.

*Fourth.* The final educational picture must give the stereographic effort of depth and distance, and its coloring must be natural without the crude imperfections of our present efforts. Staining, tinting, fading, and other camera technique must be improved. The flicker and flare will be eliminated. The animation of maps and scenes will get away from the jumpy cartoons, and the places, journeys, countries, and other geographical information of value in history will be given emphatic meaning through animated maps produced by new technique and skill.

Titles will be given scientific preparation in design and execution. They will be properly planned by experiment with groups where the film is to be used. The title if used at all will be an inseparable part of the picture and not chunks of literary junk. The real educational picture will have no title. The Chinese theatre's method of holding up a title for a scene is to be short lived, for there are beginnings of something better. Explanations, titles, and the words of the historical characters will be spoken in exact synchronism with the picture. We have instruments perfected, and titles on films will not be an educational question in five years.

If films were of high standard and created for something more lasting than a pleasing fancy they would become standard in character, similar to textbooks, and their circulation would gradually increase as the material becomes known. The bulky form of the film must be reduced in size, more easily exhibited, safer and cheaper. These problems are entirely possible of solution, and should occupy the attention of experts in production. The technical details of production at present are crude and undeveloped. We need another Edison to advance the art and present the picture without the cumbersome film, the constant flicker, and the high cost.

In the showing of educational films it is unfortunate that the exhibition is always in the darkened room, which is unnecessary and a hindrance to the best results. Pupils to be instructed are hindered in the darkened room. There is no opportunity to make notes, drawings, or other necessary material. Each school must have a motion-picture room. It must be something more than a place where the


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students sit in the dark. It must afford opportunity for students to see the lesson as it is pictured on the screen.

This applies to all types of manual training. It applies to music, elocution, dancing, gymnastics, hygiene, and nearly all fields of educational endeavor. Our modern educators complain bitterly of the lack of activity in education. Educational film material should seek to remedy this and to provide the means of exhibit where the film may show things and pupils may do that which is pictured upon the screen.

The motion picture does not function in education when the film is placed on a rigid circuit and sent from place to place over the country. We are soon to establish in each community an educational motion-picture library, stocked with standard material and as available as the present bookstore or local library.

# GOSSIP-GATHERING *on* FILM BOULEVARD

IN the November bulletin of "Exceptional Photoplays," published by the National Board of Review, Charles Urban's popular classic "The Four Seasons" is the first picture listed in the department devoted to current photoplays containing points of exceptional merit. This film was produced by Raymond L. Ditmars, under the personal direction of Charles Urban, and is to be released nationally early in January.

* * * * * * * *

An interesting exposition of the power of the industrial film has just come to light. Upon having a large group of equally graded children write compositions on lumbering, it was found, upon reading the papers, that one student ranked far above his nearest competitor. Inquiry as to his ability to write on the subject was traced as a direct result, according to the student's explanation, to witnessing a two-reel lumbering film two weeks previously. The film that had made such a clear impression was "A Romance of the Hardwoods," produced by the Atlas Educational Film Company, Chicago.

* * * * * * * *

So much comment has been occasioned by "Dream Pictures," the novel form of visualization conducted by Mr. Branson DeCou, of East Orange, N. J., that it seems of interest to examine one of Mr. DeCou's programs. Victrola selections that harmonize with the spirit of the slides being shown are used to complete the desired atmosphere, and educators who have watched the effect of "Dream Pictures" upon a group of children state that the beneficial results are remarkable. The program recently used in the Newark public schools is as follows (the slides being named first):

1. "The Charms of Southern California"; accompanied by Geraldine Farrar and Fritz Kreisler in "Knowest Thou the Land" (Mignon).
2. "Beginning California's History" (views of the Franciscan Missions); accompanied by orchestra in "In a Monastery Garden."
3. "Moods of the Pacific"; accompanied by orchestra in overture from William Tell—"The Storm and the Calm."
4. "The Liveliest of Valleys" (views of Yosemite Valley); accompanied by symphony orchestra in Prelude to Lohengrin.
5. "The Lake of the Sky Blue Water" (views of Lake Tahoe); accompanied by Alma Gluck in "From the Land of the Sky Blue Water."
6. "The Cathedrals of the Woods"; accompanied by Alma Gluck and the Philadelphia Symphony Orchestra in the Orpheus Ballet.
7. "The Mountain That Was God" (views of Mount Rainier); accompanied by Jascha Heifetz in "On Wings of Song" (Mendelssohn).
8. "Wildflowers of the Mountains"; accompanied by Elman String Quartet in "Quartet in G Major."
9. "The End of the Trail" (studies of the Blackfeet Indians); accompanied by Fritz Kreisler in "Indian Lament" (Dvorak).

* * * * * * * *

The Society for Visual Education, producer of industrial and educational films, in some of its recent publicity sheets quotes J. J. O'Brien, president of the South Bend Lathe Works, regarding the value of films portraying the various trades. Mr. O'Brien states that too many boys, upon leaving school, simply "drift" into a job, rather than select occupations to which they are adapted; and he sees a great opportunity for a series of films depicting the mechanical trades, when placed in the hands of a vocational expert. The summary of his comments is that through films boys might be guided in this most important matter of occupation, and that the need of film material for this purpose is urgent.

* * * * * * * *

National Non-Theatrical Motion Pictures, Inc., announces that it has secured distribution rights on "The Spirit of Joan of Arc," a film produced to show what the French are doing for themselves, and to raise funds for the tubercular children among the war-ridden population of France. This concern has also secured non-theatrical distribution rights for the Burton Holmes Travel Pictures library and for all the appropriate material produced by the Swedish Biograph Company.

* * * * * * * *

Although its offices were gutted by fire a few weeks ago, New Era Films is carrying on business "as usual" at a new address, 804 S. Wabash Avenue, Chicago. Thanks to the fireproof vaults, absolutely no film was destroyed, and Mr. Burhorn, president of the concern, states that the accident will interfere in no way with his service to churches and schools.

## *Interesting Men* on the *Boulevard*

**This series would bring before you men prominent in the commercial phases of visual instruction, for these individuals have played an important but generally unrecognized role in stimulating the use of visual aids beyond their immediate interests. No particular sequence has been employed in the series**

### *Charles Howard Mills*

TOO rarely do we find the educational-film department of a motion-picture concern under the administrative control of an educator; and in such infrequent instances the searcher for pedagogical equipment enjoys a confidence that his problems will be grasped intelligently and his requirements met capably. Of such satisfactory classification is the firm-jawed gentleman at the left.

For 16 years Charles Howard Mills has been engaged in recreational, boys'-club, and public-welfare work, in San Francisco, Los Angeles, Chicago, Grand Rapids, and Kansas City. During the last eight years of his strictly educational service Mr. Mills was with the boards of education of Grand Rapids and Kansas City, and in both positions was constantly using films in schools and churches for educational and community-recreation purposes. Out of the 84 schools in Kansas City, Mr. Mills has at various times operated motion-picture projectors in 65 of them; and, based on the plan instituted by him in that city, Kansas City today employs visual instruction systematically in 40 schools.

The late Rev. Benjamin Fay Mills, a minister and lecturer of national reputation, was the father of this advocate of visual aids; and the son has in some ways carried on his sire's service. He has worked with Jane Addams at Hull House, has served in churches as director of religious education, and has done considerable lecturing on Lyceum and Chautauqua platforms.

In his present connection as Director of the Educational Department, Pathe Exchange, Inc., Mr. Mills is producing pedagogical films—the Pathe Screen Studies—on geography, history, nature study, biology, and other subjects, and is also working along constructive lines for the highest interests of the entire non-theatrical field.

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## Japan Via the Slide Route

*(Continued from page 12)*

Then come scenes in the country—the life of the rural villages, where the touch of the foreigner has not as yet been felt to any extent. Here and there a home-made gelatine slide containing a summary of the principal points that I wish the class to remember is flashed on the screen, such as the mountainous nature of the country, the kinds of transportation, the amount of land that can be cultivated. Sometimes the class reads this in concert, sometimes it summarizes these outlines in notebooks for future reference (we keep the room light enough for use of notebook and pencil).

Under the head of city life are used various scenes in the larger cities. One of the best teaching views is a general scene of Tokio, looking over the miles of houses, with their heavy roofs, their flimsy construction, their paper sides, their floors made of straw mats; and then follow street scenes showing the people coming and going in shop, temple, and theatre. And now intimate views of the home life: the family gathered round the *hibachi* or tiny stove, the curious way of serving meals, the queer shoes, the bed on the floor with its queer carved wooden pillow, the simplicity of a Japanese interior, the gardens with their cherry trees and lotus blossoms—there is a long list of home pictures, all telling their clear story in unforgettable terms.

Two or three views show the extreme politeness of the country. The fortune teller, the street performer, and the crowds of truly Japanse types that gather around him, repay careful study. Under the head of religion, views of the interior and exterior of the gorgeous temples, the shaven-headed priests, the great bronze statue of Buddha, the funeral of a rich Japanese, the peasant kneeling before rows of shrines, the devout peasant woman striking the image of a bronze bull in the fond belief that it will cure her rheumatism, give little intimate touches of realism that sink in deeply. My boys and girls do not forget these scenes readily.

At last we bid adieu to Japan with the sunset glowing on the mountains, feeling that we have been brought into contact with very real people who are something more than a mere name.

For a finishing touch, whenever possible, two or three reels of motion-picture film on Japanese life, taken either as preview or review, clinch the impressions as nothing else can.

Japan and its slides may be taken up in three or four lessons.

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| Oh! You City Girl | A Call from Home |
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| Pearl's Dilemma | A Greater Influence |
| It May Come to This | When Duty Calls |
| Pearl the Detective | Hour of Terror |
| Girl Reporter | Out of the Grave |
| Mad Lover | Red Heart |
| Book Agent | The Ring |
| Mary's Romance | True Chivalry |
| False Love and True | In Death's Shadow |
| Expensive Drink | Out of the East |
| Her Necklace | Hidden Love |
| Hubby's Night Off | The Convict's Daughter |

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It may be that somewhat shorter lessons may be desirable, and more intensive study of each slide taken up by the room teacher. It may be objected that the plan I have outlined here goes too much into detail. I venture to assert that these details make so vivid an impression that they are remembered without apparent effort. Their very detail makes them interesting for their intimate contact with the lives of the people. Personally I prefer the study of fewer countries, and those in much detail as types—an application of the project method so much in the public eye at present.

Indeed, our standard geographical texts owe much of their dryness to the fact that in the main they confine themselves to brief generalities, bald skeletons of fact, which from their very brevity are hard to remember and are acquired only with effort.

Such an outline as I have indicated may be applied in general to any country, with local modifications. In studying Asia we have concentrated on certain type-countries—Japan, China, India, Korea, Burma, and Ceylon; not only because they are the largest and most important countries, but also for the very material reason that we happen to possess large and excellent collections of slides dealing with those particular countries.

To summarize, we may profitably consider Japan under the following headings or main divisions:

Map study—influence of winds, currents, topography, coastline, location.
Surface—views of mountains, volcanoes, typical landscapes.
Reactions upon the life of the people—industries (fishing, rice-growing, tea, silk, pottery); transportation, both freight and passenger.
Life in the country villages.
Life in the larger cities. Typical home scenes and native customs.
Religious practices.

The pupils in the main will be interested in the pictures because of their own content. There is but little inattention and lagging of interest when the class is conducted by a capable teacher. An additional stimulus, however, is afforded in the fact that the pupils know they will be called on for written reports, a fairly exhaustive examination on the country, or certain phases of the lesson as a basis for language work. The study of these strange peoples gives a wealth of material for language lessons.

The map slide, introduced at half a dozen points in the study


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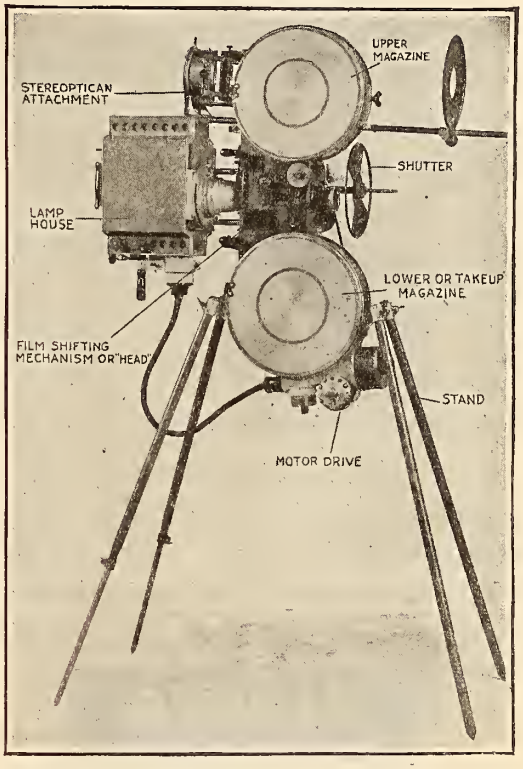


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of the country, proves itself invaluable. It can be used at any time in the lesson, as often as desired, without any bother to switch on the lights and get out a wall map. No real teacher of geography will attempt to go far without a map in some form. These slides can be obtained in large variety at a price that is low, and they will be found indispensable.

In the past we frequently used the map from a textbook by means of the reflectoscope or opaque projector. To obtain satisfactory results the room must be somewhat darker than is feasible in our regular classroom not specially fitted up for projection, and even at that the results from opaque projection have never been as satisfactory as with slides. If you possess someone among your teaching force or advanced pupils with a little artistic skill, you can secure plain map slides at a very low cost and tint them in desired colors, to represent rainfall, topography, or any desired arrangement. Some skill, of course, is required, but broad outlines, not artistic effects, are what is mainly desired.

We may leave Japan, then, with the idea that we have a fair degree of knowledge of the people of this island world; something of the physical and climatic difficulties under which they labor, what steps they have taken to solve those difficulties, why Japan has risen in the last 70 years to a place in the front rank of world powers. Nor has this study been drudgery for teacher or pupils; it has been for the most part both keen enjoyment and a sympathetic understanding of the real life of the great nation in the Land of the Rising Sun.

## The Land of the Christ

*(Continued from page 13)*

The people had a very friendly attitude towards us and our project, and the carpenters heartily gave us the use of their shop, permitting us to photograph their primitive method of carpentry.

On our way from this point to the little village of Cana we were just in time to witness an Oriental wedding. Of course we thought of the first miracle our Savior performed at Cana, when he changed the water into wine at the wedding.

It was late afternoon, and the road to the well was alive with women carrying water in the picturesque water jars, gracefully tilted on the top of their heads; goats and sheep and camels and cows were wending their way to the fountain to drink.

Nathaniel lived here, whom Jesus met on the shores of Galilee and whom he called to be a disciple. It was about the shores of the Sea of Galilee that Jesus did his mightiest works. From here he called most of the men who became apostles, and he considered this his home.

On these shores were Caperneum, Bethsaida, Magdala, Gadard; and during his lifetime, no doubt, the present city of Tiberias was in process of construction, which today is one of the most modern, prosperous, and pleasant towns in Palestine.

The physical features of the Sea of Galilee are just as they were in Jesus' day, but the methods of navigation on the beautiful lake are different. A small gasoline launch was placed at our disposal for the photographing trip around the entire shore. It is very dangerous to traverse the eastern shore, but it was a splendid opportunity to gather material that otherwise could not have been secured. We left Tiberias more reluctantly than did we any other city of the trip. Next we followed the Jordan to its source, passing close to the foot of Mount Herman and Damascus.

Damascus is one of the oldest cities of the world, and today has

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a population of 250,000. It was very refreshing to be once more in a city where was an abundance of good water, flowers, and growing crops. Naaman the leper lived here, and when he went to Elijah in Palestine for a cure and Elijah directed him to dip himself in Jordan he was insulted when he thought of the beautiful rivers of Abana and Pharpar, which he considered more efficacious than Jordan could possibly be. It is these rivers which account for the wonderful prosperity of Damascus—which permit it to be called the Pearl of the Desert.

We had the pleasure of spending much time with the American consul here, Charles Edward Allen, of Maysville, Ky. He expressed enthusiastic interest in our business, and through him we were admitted to privileges which otherwise would have been unavailable.

Of course the items of principal interest to the Bible student are such as the place of Paul's conversion, the East Gate, "The street called Straight," the home of Ananias, the wall of the city over which Paul escaped from his enemy, and the house of Naaman, which until this day is an asylum for those who are afflicted with the same malady which sent Naaman the Leper to the Prophet of Israel.

Before we started on our return trip to America we must go back to Jerusalem. We chose to cross Syria through the beautiful Lebanon mountains. The people, the country, the soil, the towns, the methods of living are so different in Syria from those in Palestine that it was refreshing, and we felt compelled to stop in some of the picturesque villages and make some exposures. We did not forget Baal-Bek, Rosphene, Beit-Marie, and other gems of scenic beauty. We passed through Beirut, Tyre and Sidon, Haifa, and Mount Carmel. Following the Mediterranean coast we made a most interesting though unexciting trip across the Plain of Sharon and the Judean range to Jerusalem.

Jerusalem is held sacred by the adherents of three religions, Jewish, Christian, and Mohammedan. No city in the world has been visited by so many pilgrims, no city has so many places associated with religious history, as Jerusalem. There is Mount Moriah, where, in the dawning history of Israel, Abraham offered up Isaac, and where Melchisadek blessed him upon his return from the slaughter of the North kings.

Jacob is said to have anointed the rock that forms the top of the Hill Moriah. David purchased the hill, and after his death Solomon erected his temple there. After this temple was destroyed King Herod erected another, which was many times visited by Jesus. It was destroyed in 70 A. D. by Titus, and a heathen temple replaced it under Hadrian's rule. Justinian erected a Christian church on this site, which was dedicated to the Virgin Mary. After the destruction of this church the present Mosque of Omar was built, and here the Mohammedan now offers his ablution and prayer.

The only remaining portion of the original temple is a fragment of the wall—visited every Friday by Jews who pray and pour forth their lamentations to Jehovah, confident that someday the city will be restored to them.

Over there is Zion, birthplace and one-time residence of King David. There stand the grim walls, belting the city 2½ miles, at an average height of 38 feet. Though from time to time they have been moved to accommodate the increasing population of the city, they tell a story reaching far into the remote past.

Through the Triple Gate a portion of the population approached the temple from the south. Through the Golden Gate Jesus rode on an ass on the first and only time record is made of his riding, in


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what is known as the Triumphal Entry. The gate to the north of it is called St. Stephens in honor of the first Christian martyr, who was stoned there. In the south wall is Herod's Gate.

The Praetorium is also seen, where Pilate delivered Jesus to the people, and here begins the Via Dolorosa. Somewhere near its beginning Jesus took up the cross. Here he fell under its weight; there he was assisted by Simon of Cyrene; at another point he blessed the women who followed; at another he passed through the walls of the old city, soon reaching the knoll of Golgotha, or Calvary. Here he was crucified, and was buried not far away in the new tomb of Joseph of Aramithea, and on the third day he arose and appeared to loving friends who came to visit his resting place.

The entire spot here referred to is enclosed by the great basilica, the Church of the Holy Sepulchre, grand in its simplicity and venerable for its antiquity. More pilgrims have worshipped at this shrine than at any other in existence.

Jerusalem, though unlike that of Abraham's or even Jesus' day, is, when compared with more modern cities of the West, very ancient, not only in its architectural construction but also in the customs, habits, and general activities of its people. What Jerusalem will be 100 years hence is, no doubt, a question, but a marked change from pre-war times can be observed in Palestine today.

The political change has also brought many Europeans, and these have changed its financial as well as its educational and social status. It is a very common thing to see natives on the street in western costume; Mohammedan women, their faces heavily veiled, wearing high-heeled shoes, and children with books and clothes not unlike young westerners going to school. Now and then a Bedoin in full trans-Jordanian costume may be seen on his way to Jerusalem in his own automobile—generally of American make, but not always a Ford.

One good result of the war is that, at least between the most important places, they have fairly good roads. The country being controlled by the British, the roads are being kept up nicely, whereas they were formerly almost impassable trails.

As Jerusalem is the tourist center of the country there is no small number of motor vehicles, and a traffic policeman is actually to be found at the intersection of the streets at the Jaffa gate.

From every view-point—in whatever direction you cast your eye—you find a scene associated with patriarch, prophet, disciple, or Jesus himself, and there is born in one a new thought, a new realization of truth, a new impulse.

Having accomplished the purpose of our pilgrimage—that of filming the country—all the country—we turned our faces toward our own country, where the students of sacred history are waiting, and have waited for many years, for authentic pictorial information upon the land of the Bible.

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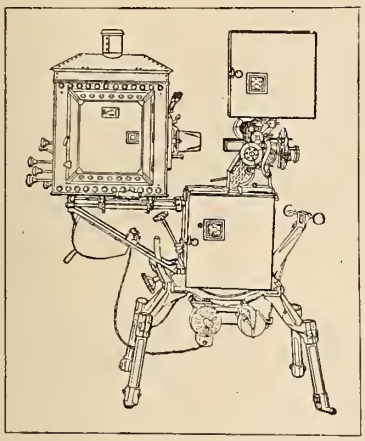

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in an address before the Convention National Academy Visual Instruction.

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The new plan of production and distribution of the Ford Educational Library places visual instructions within easy reach of all communities. Suitable subjects are now ready for the schools and will be distributed direct to them.

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Before May, 1922, twenty new subjects will be ready. These will cover many subjects to be edited for public school pupils. Educational experts and teachers who have definite ideas concerning new volumes in the Ford Educational Library are urged to correspond with us, so we may provide material to aid their program in visual instruction.

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# MOVING PICTURE AGE

*The Only Independent Magazine in the Field of Visual Instruction*

## ANNOUNCEMENT

ONLY when we as a magazine provide authoritative material directly applicable to the everyday problems of visual instruction have we lived up to our potentialities. We therefore find satisfaction in announcing that Mr. Austin C. Lescarboura, Managing Editor of the Scientific American, now conducts in *Moving Picture Age* a department devoted to discussions on the important mechanical equipment of visual instruction.

THE EDITOR

Vol. V FEBRUARY, 1922 No. 2

# Safeguarding the Nation

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# MOVING PICTURE AGE

*A Monthly Publication Devoted to the Interests of Visual Instruction*

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Manuscripts, photographs, and sketches will receive courteous attention and reasonable care, but MOVING PICTURE AGE assumes no responsibility for unsolicited material.

MILTON FORD BALDWIN, Editor

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# A Chat with the Editor

ACCORDING to Tennyson, "It is hard to wive and thrive both in a year." While not yet so experienced as to discuss the question of thriving in duplex existence, I am quite ready to suggest that it is even harder to take unto yourself a bride and compile an issue of MOVING PICTURE AGE, all within the same 30 days! We trust the date and quality of this issue will entitle us again to hang up the sign "Business As Usual."

✣

This month we are offering to the educator a group of writings of such quality and variety as should prove of both interest and practical value. Mr. Abrams' contribution to the Academy department points out the possibilities of the slide in a large state system of visual instruction; the continuation of Professor Ankeney's pedagogical discussion will hold the attention of those seeking to grasp the basic principles of visual education; Miss Stevens has outlined in capable style the work of her department in promulgating the use of motion pictures throughout Utah. Mr. Emery has provided another article on the use of slides in geography, and altogether we consider that the school man cannot read this issue without adding measurably to his authentic knowledge of visual instruction.

✣

Contributors will do well to take note of the Business Manager's announcement at the foot of this column. All editorial matters will be handled directly from this office, and I trust that contributors will bear this in mind.

✣

Let me emphasize one fact in connection with the department conducted by Mrs. Woodallen Chapman. The inception of this department should not be taken to mean that MOVING PICTURE AGE intends to confine its better-film activities to the work done by the General Federation of Women's Clubs. Mrs. Chapman has authority from me to use in her department whatever better-film material she wishes, although the lists of approved films will of course be provided only by the reviewing committee of the Federation; and among the major articles in various issues are to appear discussions of the better-film services rendered by various organizations throughout the land.

THE EDITOR.

The enthusiastic support accorded MOVING PICTURE AGE in its efforts to be a recognized factor in the establishment and maintenance of high ideals and practices is thoroughly appreciated by the Business Office. It is our constant aim to merit the confidence and support equally of readers and advertisers.

We have recently concluded a careful and detailed analysis of our advertising service and are convinced that the users of our columns will be better served through the cooperation of one advertising representative, who will visit and be familiar with commercial activities throughout the entire territory and will also be in direct personal touch with this office. Consequently the New York office of MOVING PICTURE AGE has been discontinued, dating from February 1, 1922. This step may be accepted by the advertiser as further indication of the increasingly complete and practical assistance extended to him by this publication.

W. B. PATTERSON,
*Business Manager.*

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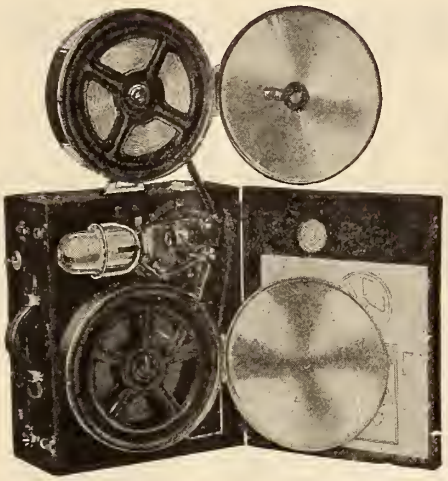

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THE MECHANICAL DEPARTMENT now conducted in this publication by Austin C. Lescarboura, Managing Editor of the *Scientific American,* is of such importance as to warrant editorial comment.

Users of projection equipment in the field of visual instruction are rarely skilled mechanically. The pastor, the teacher, the social worker, the county agent, all of them find that their initiation into the mechanics of visualization includes the appearance of a host of technical problems for which they are of course generally unprepared. What type of projector is best under stated conditions? Is a regulation screen essential, or can one obtain satisfactory results with a white curtain or wall for the screen? My projector, a ———, tears almost every film it runs; how can this trouble be remedied? These questions, and similar ones, readily answered by one who has had considerable experience with implements of projection, are stumbling-blocks to the initiate, and he wisely, though mayhap unsuccessfully, searches for assistance that is authoritative and impartial. Many such inquiries have been received by the MOVING PICTURE AGE Research Department, and have been propounded to be answered through the Department by persons we considered best fitted to give an opinion on each particular problem. Personally we have always believed that such service should be conducted by one individual who is recognized nationally for his position in the scientific world, who has had sufficient technical training and years of practical experience in the field whose mechanical illnesses he is to diagnose, and who maintains the strong personal interest in visual instruction that will impel him to render far more than merely routine assistance to MOVING PICTURE AGE subscribers.

We believe that no better choice than Mr. Lescarboura could have been made for this all-important service. His position with the *Scientific American* is reassuring as to his integrity, impartiality, and scientific qualifications; for a long period of time he has conducted experiments with various types of cameras and projectors, and at present conducts non-theatrical exhibitions in his home community; and his desire for the more rapid growth of the field of visual instruction, coupled with his faith in the constructive efforts of this publication, is sufficient to assure that Mr. Lescarboura's department will be as helpful as could be desired.

Information is now being compiled in regard to the standard makes of projection equipment, such as projectors, stereopticons, film, and screens. In each issue one specific item of equipment will be discussed as to its characteristics; but the department for that month will also contain lesser discussions on other mechanical topics, so that the reader may never lack for a quantity and variety of practical information.

Also, we have arranged that particular problems of subscribers may be discussed through correspondence by Mr. Lescarboura. Such questions will be answered only when submitted to him at the office of MOVING PICTURE AGE, and when accompanied by a stamped, self-addressed envelope.

MOVING PICTURE AGE and Mr. Lescarboura are happy to serve your needs and thus help to perfect your exhibitions.

# *EDITORIALS*

BEFORE US IS a communication from an educator who employs visual aids and who is watching the progress of this supplementary method with some satisfaction and occasionally with solicitude. The latter emotion is evident in the following excerpt from his letter:

> Many new schools being erected throughout the country have no provision for projection equipment in the construction of the buildings. No space is left for a booth; no wiring is installed; no provision is made for compliance with the ordinances of the community. Then when the school board decides to institute visual instruction the implements of projection are installed at considerable expense and under unnecessary difficulties.

The writer goes on to state in very explicit terms his opinion of such extravagance and lack of foresight, and in closing expresses the hope that among the delegates to the N. E. A. convention at Chicago will be included certain educators, skilled in the use of visual aids and frank of speech, who will protest this willingness to waste public funds because those in charge could not or would not see that visual instruction in their institutions was as inevitable as was manual training for the city school a few years ago.

It happens that a contribution used in this issue touches upon the very thought before us. In the article entitled "Costs and Results," Mr. Marsh states the proposition with satisfying succinctness: *"School officials should apply to visual instruction the lessons learned by bitter experience in the development of other ideas in our schools."*

As a matter of fact, MOVING PICTURE AGE is not advocating the installation of a new supplement to general education—for visual instruction is not new, and provision has been made for certain phases of it in every schoolhouse ever built in this country. What of the books that the children use? How about the blackboards that are always built in, and used for diagrams and illustrations as well as words and figures? And the map rolls, and the suspended charts, and the inevitable globe upon its pedestal—is not this instruction visual? And, to mention the initial step in the child's education, does not the kindergarten equipment of wooden cubes and triangles and cylinders, and color charts, and sand piles, function with but one end—to educate visually?

We advocate merely an extension of a method that has proved so absolutely indispensable that it is never questioned now; we claim that every newly constructed educational institution in this land should be able to avail itself of the more highly developed forms of visual instruction without the necessity of tearing out partitions, ripping up floors, lowering the carefully planned seating capacities of certain rooms, and throwing further expense upon a budget that is just recovering from the payment of initial construction costs.

The day is past when advocacy of visual instruction is taken to indicate that the speaker is bored with usual methods of instruction and wishes to install motion pictures for the amusement of himself and the class. Slides and films possess broader possibilities for instruction than do some of the more prosaic visual aids now employed unquestioningly by every teacher. But this in no sense implies that the more limited forms of visual instruction are to be discarded; does a man with a $5 bank account withdraw this sum as soon as he has saved an additional $25, or does he combine his assets and use all in earning interest? Neither does the instructional worth of these aids mean that the miscellaneous projection of films or slides without a definite instructional program constitutes genuine visual instruction.

The issue is not obscure. The school man in every instance determines what the plans and equipment of the new school building shall be. Is he to compress his lips and say, "No, sir! My father taught his classes without motion pictures or slides, and I guess I can!" and then lay out a structure of the 1900-A. D. model; or is he to exercise a foresight for which, whether that year or ten years later, the pupils and the taxpayers shall bless him?

WE WERE DISTINCTLY disappointed to note recently in two different educational publications the appearance of an enthusiastic but grossly erroneous assertion by H. G. Wells concerning motion pictures in education. We commented editorially upon this same material in our issue of October, 1921, but it would seem that this particular bit of fallacy, perhaps because of its source, dies hard.

Probably the simplest and yet keenest refutation of such footless generalizations is found in the recent (December, 1921) contribution of F. Dean McClusky, a visual educator who seeks more sanity and less blind enthusiasm in visual instruction: *"There is no royal road to learning!"* Textbooks will continue to provide the groundwork for every school course; the teacher will still conduct her class, and is not to be supplanted by a stereopticon lecturer or by a member of the local projector operators' union; certain pupils will continue to be indifferent or intractable—this, notwithstanding recent publicity regarding the elimination of misbehavior and truancy by the institution of motion pictures in the school; and earnest, consistent effort, on the part of teacher as well as pupil, will still be productive of the worthiest results. Motion pictures can be made to supplement school courses to excellent effect, as can slides and museum exhibits and other visual aids; but the true visual instruction is advocated only to strengthen present pedagogical efforts.

"WHAT DIRE STRAITS are the motion pictures headed for?" declaim the various publications, in dramatic tones ranging in strength from a mild 18-point type to a blustering 42; and metaphorically we behold each, head thrown back,

with one hand a high-flung question mark and the other reposing majestically in that inevitable nest between the upper two coat buttons, awaiting a retort it does not expect will be forthcoming. Yes; it's a great indoor sport.

Well, just what are the films coming to? Have we really any cause for worrying about the prophesied ruination of our citizenry through the demoralizing drama of the fiendish films? Let us add a thought, and trust that it will tilt the scales at least a trifle more than the average declamation on this topic.

The American motion picture has run wild —the producer, the exhibitor, the general public, are all ready enough to assent to that premise. Like a small boy who has just escaped from confinement, the motion picture has smeared itself with mud, and has also had the temerity to pelt moral ideals with the same disagreeable and besmirching substance. And for a considerable period of time, due primarily to the general relaxing that followed the cessation of war, little attention was devoted to the depredations of the mischievous but increasingly wrong-minded adolescent.

But this freedom of the motion picture—a freedom that quickly became license—has terminated in so drastic a fashion as to evoke protests from the industry thus checked. The American public has finally voiced objection in no uncertain phrases, and the motion-picture interests suddenly find themselves under the control of legal restrictive measures.

We grant that censorship is by no means an ideal process for the elimination of the unclean motion picture, and we believe that within a comparatively brief time such extreme action as censorship will not be necessary and will then be dispensed with. But a menace to public welfare—particularly one that can be arrayed as captivatingly and artistically as can the unclean motion picture—demands prompt and probably rough and unpleasant action; and this action has found expression as censorship in many communities.

The rapid progress of the Better Film Movement is sufficient index that the thinking American public is protesting only the unfit film, and is more than willing to indicate definitely for the exhibitor the pictures that it approves and will support by favorable publicity. When responsible representatives of the public volunteer to review the new pictures and put their approval upon films that achieve reasonable standards of morality, who can say that the public is not constructive in its film criticism? More than that, who can say that the motion picture, tentatively restrained by censorship and given an upward-guiding hand, through the Better Film Movement, by citizens who are seeking only the highest potentialities of the film, is about to accomplish the decay of our civilization? *Rather, the diseased portions of the film industry are being operated upon and it is being given a chance to develop its unlimited potentialities in the furtherance of a stronger, more enjoyable, more permanently satisfying American civilization.*

One of the soundest indications of health within the film industry comes to light in the announcement of certain recent productions. For instance, one well-known producer is bringing out a series of films portraying the stories on which famous paintings have been based—some of the paintings thus dealt with being Sir Edward Burne-Jones' "The Beggar Maid," Joseph Israels' "The Bashful Suitor," Leonardo da Vinci's "Mona Lisa," and Rembrandt's "The Young Painter." This series, sponsored as it is by a distinguished group of artists and art critics, marks a most unusual step in the search for higher, worthier material to put before the American public. Again, we find "The Bonnie Briar Bush," a theatrical drama that pleased the most upright of film critics, and—significant fact—a film that received prolonged applause when shown before the average theatrical optience! In the third place, consider a series of films at present under production. This series has visualized the original incidents upon which were based well-known selections from twelve different operas, and each visualization has been so perfectly synchronized to the selection itself that the music is literally interpreted line for line upon the screen. The value of this series has been further enhanced by securing famous ballet artists and other specialists to interpret the action on the film. Do not these instances show that a number of producers and others in the motion-picture industry are working in the right direction, and that with the better-film co-operation of the public this great industry may be just as positive a factor for right living as many have declared it to be for evil?

IN THE MAIN church article this month the writer, Rev. K. E. Wall, brings forth a statement that many pastors will heartily endorse, and that others, we hope, will ponder before they cast it out of mind.

> When we meet a fact coming down the road the only thing to do is to face it, not try to dodge it. Many churches and ministers are working in a groove, and yet are wondering why they get no results. The only difference between a groove and a grave is the depth.

Rev. Wall two years ago was facing a situation that is included in the experience of practically every clergyman—the crisis of the Sunday-evening service. He faced the issue, with the result that after analyzing the case he installed projection equipment—and now numbers his Sunday night attendance in hundreds instead of dozens.

The lesson involved applies not alone to the Sunday-night exercises, but to any religious service that shows a lack of significance for the parishioners. The pastor has no right to conduct his church affairs in an inefficient, happenstantial fashion that would not be tolerated in any going business. There are times when an organization finds it incumbent to say to itself, "Where are we going?" although often the more fitting query is, "Are we going anywhere?" The clergyman who is willing to conduct such an analysis of his own business, and will, when the difficulty is found, "face it, not try to dodge it," is the clergyman who is carrying out his duties in the highest manner. We believe that for such problems as that solved by Rev. Wall the answer is motion pictures; but, whatever the answer, we advocate that the pastor watch his objective and not only know *where* he is going, but be positive *that* he is going.

MOVING PICTURE AGE takes pleasure in announcing the opening of its own projection room, to be in operation March 1, 1922, at the publication's office, 418 South Market Street, Chicago.

This new branch of the magazine's service to subscribers and advertisers has several phases. First, it means an opportunity for the subscriber who rents films in Chicago to screen his material before renting it; or, if he lives away from Chicago, and no matter whether or not he deals with a Chicago exchange, he is at liberty to have his exchange man send certain films on to the Editor, who will gladly review the films in the next issue of the magazine. The same privilege is extended to any exchange that on its own initiative wishes to have certain pictures reviewed in MOVING PICTURE AGE, and to any owner of industrial films who believes they are good material for non-theatrical exhibitions and would like the Editor to review them briefly. In any of these cases there will be absolutely no expense for projection; the only cost to the sender will be that of transportation to and from the office of this publication. All films should be addressed in care of the Editor, and they will be returned to the sender within 48 hours after receipt at this office. By this method films to be reviewed are kept from service for only a minimum period of time.

The second phase of this projection-room service is the opportunity extended to every MOVING PICTURE AGE subscriber to examine and demonstrate here the qualities of the various standard makes of projection equipment. An invitation has been extended to the manufacturers of standard projectors, stereopticons, and screens to install their products in our projection room, so that the prospective purchaser may study the different brands of equipment and see what type seems best suited to his purposes. Printed matter will also be kept at hand by those whose equipment is on display. There will be no one present to urge upon the prospect the merits of just one product, unless the person prefers to come with the representative of one certain product and allow this salesman to demonstrate the superiority of his product in construction and performance in comparison with other makes. Already three well-known projectors and one standard screen are being installed in the room, and the response to our invitations to the projector, stereopticon, and screen manufacturers indicates that by March 1 the MOVING PICTURE AGE projection room will be available as one place in which the user or prospective user of projection equipment may scrutinize and test, at his leisure and without biased influence to sway his judgments, the established and reputable instruments of visual instruction.

The third phase, impartial assistance to the distributors of equipment, is obvious. The distributor whose product is installed in our projection room is welcome to use the room for purposes of demonstration and comparison at any time, merely by giving us advance notice. Whenever a sale is made through such open comparison as is possible under these conditions, the customer is assured of satisfaction and the distributor has certainly earned his right to the sale. MOVING PICTURE AGE rejoices when it can serve subscriber and advertiser with such mutual satisfaction.

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## THE GEOGRAPHIC FILM COMPANY

**138 W. 7th Street, Cincinnati, Ohio**

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Moving Picture Age
FEBRUARY
1922

# VISUAL INSTRUCTION *in* UTAH

HAZEL B. STEVENS

*Executive Secretary, Bureau of Visual Instruction, University of Utah, Salt Lake City*

THOSE who know Utah best agree that one of her greatest sources of strength, in pushing to success any movement for the common good, lies in a certain close-knit community organization that is permeated with an admirable spirit of enthusiasm. Both the organization and the spirit hark back to pioneer days, that period of timbre-proving stress; but neither is confined today to the descendants of those first comers about the year 1847, or to any one church.

An outstanding tenet of the social-religious organization referred to is that the young people are the greatest asset of the community; no trouble is too great to take to protect the community's young people from wrong influences, to supply them with all available incentives for growth and progress.

The Extension Division of the University of Utah has accepted the commission to disseminate, throughout the state, information concerning visual education, and to demonstrate its statements by practical proof. This acceptance of responsibility is in accord with the recommendation of the National Academy of Visual Instruction —of which organization Director F. W. Reynolds of the University of Utah Extension Division is president—that extension divisions throughout the country serve as distribution centers for educational films and so protect the visual-education movement from exploitation.

Experience has indicated that the people of this state need only to have demonstrated to them the power of the film as an educational agency in order to become motion-picture advocates and users. To be sure, demonstration includes much more than just presenting arguments; it includes assisting community projects in visual education by supplying proper films, giving information about choice and installation of projection machines, helping to solve mechanical problems of projection, suggesting methods of raising funds for film rentals, demonstrating actual classroom instruction by use of the film, and furnishing advice concerning the proper balance of recreational programs.

Answers to questionnaires sent out by the extension devision at the beginning of the present school year disclosed the fact that the two chief difficulties encountered by schools and community organizations using visual methods were: (1) Difficulty in securing enough proper films at a price non-theatrical users could pay; (2) mechanical difficulties, including the difficulty of securing from exchanges films suitable for their purpose in satisfactory physical condition.

The Extension Division took the following steps to remove the difficulty of supply: It increased materially its own educational library (a) by purchase and (b) by lease; it made satisfactory arrangements with exchanges within and without the state so that films could be supplied through the University to school and community patrons; and it solved the problem of mechanical difficulties by adding enough expert help to the force of its Bureau of Visual Instruction so that all films passing through the hands of the Bureau could be inspected and guaranteed to be physically fit. The Bureau has recently had constructed for its film library, at considerable expense, an underground fireproof vault with capacity to keep 2,000 films cool and moist—in the best of physical condition.

### The Results Are Justifying the Expenditure

The Bureau is serving a circle of patrons that now reaches into Idaho, Nevada, Colorado, Arizona, and New Mexico. Enthusiasm is growing gratifyingly as people learn that community use of visual materials for cultural ends is not mere theory, but may be adequately and efficiently carried out. Mechanical details of distribution and physical condition of films are essential—so believe those in charge of the Bureau—but above and beyond this is the greater responsibility to regard the problem of each community patron as an individual problem, to advise adequately, and, above all, to keep paramount before the eyes of each community the educational possibilities of worthwhile films.

A spectacular scene in a "Know Utah" Film of Bryce canyon in southeastern Utah

### Two Ends in Visual Education

I believe there are two distinct educational ends to be furthered by use of the motion picture, and that much dismay has been caused in the past by confusing the two. The first end is represented by the strictly instructional "classroom" film; the second, by the carefully chosen feature program for recreational purposes. It appears to the writer a marked step in advance that visual-instruction pioneers are coming to realize that the classroom film need not be "thinned down" by entertainment elements, but needs only to be accurate, clear, and—above all—scholarly, and that the recreational program not only *need* not, it *must* not, be didactic and heavy with instructional reels. We must recognize the health-

fulness, the absolute necessity and rightness of joyous laughter.

The Extension Division considers both problems noted above as important, but considers them separately—listing its films separately for each kind of service, and pointing out consistently to its patrons the difference of purpose.

### Classroom Films

An aspect of the schoolroom use of film at present being interestingly developed in Utah is the circuiting of films through country districts where the schools are far enough apart to make transportation an important factor. Superintendent Howard Alston, of South Summit District, is conducting some original experimentation, in cooperation with our Bureau, with results that promise to prove beneficial to the entire state.

Jordan District, Salt Lake County, is a pioneer in the systematic use of films for the classroom. A committee of classroom teachers at Jordan High school, under direction of Orson Smith, chairman, is doing some notable work. This committee, by careful planning, is avoiding for its school the danger of haphazard, and hence wasteful, use of educational films. Films come to the school regularly once a week, and are prepared for. The following excerpts from an instruction sheet, placed by the committee in the hands of each teacher who uses films, are self-explanatory:

> Films must be regarded as a teachers' aid, not an entertainment for the class. Their serious purposes are to give a better understanding of the subject than can be obtained otherwise, and to make the facts so vivid that they will be retained. Film lessons should therefore be as definitely and as well planned as any regular lesson.
>
> The film lesson should come at such a time as to correlate best with regular classwork. It may come as a summary of a series of lessons, as a topic in such a series, or as a means of introducing a new subject.
>
> The committee shall collect literature on all films available, group the same according to subjects concerned, and present to each teacher a list of the material of interest to his department. Teachers shall then go over this material, point out all material desired, tabulate it, giving the date on which it will best correlate with regular classwork, and shall file this with the committee, which will do all in its power to get the material when ordered and see that it is properly projected.

The Extension Division is aiding with instructional films two state-wide community interests: (1) the intense activities for health and (2) efforts for more effective Americanization of our alien population. So great are the possibilities for visual education in both these fields that the service here may develop to amazing proportions.

### Service in Recreational Films

In the recreational field the situation is rather unique. Every city and town is divided, under one church, into wards; there are, for example, about 48 wards in Salt Lake City and its suburbs. Each ward has a meeting house. The majority of these wards are at present working intensively on the problem of presenting their own motion-picture programs before their own people. The University Bureau of Visual Instruction is being called upon continually by entertainment committees of the wards for help in "putting over" these weekly shows—a service which is gladly rendered. Many of the wards put the selection of their entire bookings for the year in the hands of the Bureau. Parent-teacher associations and other nonsectarian groups are also working effectively on the problem of locating the better recreational films. Typical of the sort of results that are being attained with better-film recreational programs in Utah, and also of the methods of getting those results, may be mentioned three cases: the Parent-Teachers' Saturday-morning matinee for children, in Salt Lake City; the every-other-weekly free community programs at Heber City, directed by the superintendent of schools and financed by the Board of Education; and the Friday "Movie Nights" at the high school in Logan, fathered by the high-school principal, Norman Hamilton. In all three cases the projects had behind them enthusiastic advocates whose efforts were not to be hampered by the hostility of the commercial interests or the indifference of the public; their success has been proportionately great.

### Elements of Success in Recreational Programs

Some general conclusions drawn from these successes may be of interest. The first element of success, it was discovered, lay in *a careful selection of programs;* making them not too heavy, not at all didactic, strong in dramatic appeal, judiciously tempered with comedy. The second element of success lay in *perfecting the mechanical end of projection.* Advocates of better-film community

*(Continued on page 35)*

# MORE CLASS FILMS

ORRIN G. COCKS

*Secretary, National Committee for Better Films, New York City*

## NORTH AMERICAN HISTORY

| TITLE | REELS | DESCRIPTION | SOURCE |
|---|---|---|---|
| Western Plateaus | 1 | Regional, non-inflam. stand. film | Soc. Vis. Ed. |
| What Is a Mexican? | 1 | Citizens | Ed. Film |
| When the Mountains Call | 2 | Mt. Adams | Ed. Film |
| Where Clouds Come from | ½ | Trip to lake where clouds form | Ed. Film |
| Where Trout Abound | ½ | California | Pathe Rev. 20 |
| Wind Goddess | 1 | Washington Scenery | Realcraft |
| Wolf of the Tetons | 1 | Wyoming, dog and wolf | Ed. Film |
| Wonderlands of the West | 2 | Colorado, Royal Gorge | Ed. Film |
| Wonderful Niagara | ½ | Points of interest | Ed. Film |
| World o' Dreams | 1 | Selected beautiful scenes | Ed. Film |
| World's Road | 1 | Oregon scenes on Columbia River | Ed. Film |
| Yankee Land | ½ | New England | Pathe Rev. 102 |
| Yellowstone | ½ | | Pathe |
| Yellowstone Park | 1 | | Y. M. C. A. |
| Yosemite Park | ½ | California; color | Pathe Rev. 14 |
| Yosemite Park | ½ | | Pathe Rev. 16 |
| Yosemite Valley | 1 | | Ford (Fed. Film) |
| Yosemite Valley | 1 | | Y. M. C. A. |

## NORTH AMERICAN PEOPLE

| TITLE | REELS | DESCRIPTION | SOURCE |
|---|---|---|---|
| Eagle and the Fawn, The | 1 | Indian love story | Ed. Film |
| Eskimotion Picture | 1 | Anthropology—Eskimos | Ed. Film |
| Family Trees | ½ | N. W. Coast Indians | Ed. Film |
| First Amer. Apart. House | ½ | Canyon El Rito de les Frijoles | Ed. Film |
| Great Melting-Pot | ½ | | Pathe Rev. 67 |
| Habitations of Man | 1 | Cliff-dwellers | Nat. Non-Theat. |
| Humoresque | 6 | Comedy drama, Amer.-Jewish life | F. P.-Lasky |
| Indian Summer | 1 | Indians at home | Prizma (Select) |
| Last of the Seminoles | 1 | Everglades | Prizma |
| Lone Indian | 1 | Anthropology | F. P.-Lasky |
| Passing of the Crow | 1 | Crow and Cheyenne Indians | Ed. Film |
| Red Trail's End | 1 | Taos Indians | Chester (Ed. Film) |
| Tale of the Far North | 1 | Anthropology—Eskimos | Ed. Film |
| Vanishing Race | ½ | Blackfoot Indians | Kleine |
| Wards of the Nation | 1 | Indian reservation | Ford (Fed. Film) |
| Wasmanipal Week-End | 1 | Canadian Indians | Chester (1st Nat.) |
| Yakimac Indians, Washington | 1 | | Gaumont News 18 |

## PATRIOTISM

| TITLE | REELS | DESCRIPTION | SOURCE |
|---|---|---|---|
| Bob Hampton of Placer | 7 | Custer frontier drama | 1st Nat. |
| Land of Opportunity | 2 | Drama, spirit of Lincoln | Select |
| One Law for All | 2 | Western drama | Universal |
| Uncle Sam of Freedom Ridge | 8 | Amer. League of Nations drama | Nat. Non-Theat. |

*(Exchanges listed on page 36)*

Muse not that I thus suddenly proceed; for what I will, I will, and there's an end.—*Shakespeare*

# *The* SUNDAY-NIGHT PROBLEM

Rev. K. E. Wall
*Pastor, First Congregational Church, Zanesville, Ohio*

ONE of the greatest problems that confronts the church today is that of the Sunday-evening service. The faithful few are always in evidence, but the great mass of our young people are attracted elsewhere. A few years ago our churches were crowded on Sunday evenings, and the "protracted meetings" were just about the most interesting event of the year. In those days folks had no other place to go.

As times have changed people's interests have greatly widened. Hundreds of things unheard of a few years ago are now bidding for time and attention. There are innumerable attractions on Sunday evening—and for this reason folks all over the land are no longer interested in merely a sermon and the stereotyped service of yesterday.

When we meet a fact coming down the road the only thing to do is to face it, not try to dodge it. Many churches and ministers are working in a groove, and yet are wondering why they get no results. *The only difference between a groove and a grave is the depth.*

A little over two years ago I accepted the pastorate of the First Congregational Church of Zanesville. We are located in the heart of the city and surrounded by six large churches, no one of which is over a block away. At that time we had an evening congregation averaging about 35 or 40 persons. The other churches were not doing much better.

### Backward or Forward?

Here was a challenging situation. Standing room at the motion-picture houses was at a premium. The faithful few who attended the evening service did not need it. Should we close our church on this most opportune evening of the week, or should we adapt our program to meet the situation?

After careful analysis of the situation I decided that a good moving-picture outfit would aid in solving the problem. Such an idea as films in the church was entirely new to this section of the state. Pioneer work is always difficult, and we encountered much opposition and criticism from the outside. When one is on the right track he must be careless of criticism. After a time many will follow the trail that others have had the courage to blaze.

After deciding on moving pictures I spent nearly two months educating my people to be of the same mind on the matter. At our annual meeting I recommended the purchase of a projection outfit and the membership voted unanimously for the plan. There were a few who did not exactly approve—neither did they object. Here is the value of preparing your people for a move of that sort. I have known ministers who did not make careful preparation, but who went ahead and, largely of their own accord, instituted this type of service. Consequently they antagonized a part of the membership, and the whole project became a miserable failure.

### Purchasing a Machine

We then purchased a large professional machine. The difficulty with the portable type is that they are limited to only one reel, while the large machines will carry two reels wound on one spool, thereby eliminating numerous stops for reel changes. The large machines also have stereopticon equipment, which is absolutely necessary for efficient service. The Mazda lamp is to be preferred for less than a 90-foot throw.

Our curtain was made of heavy unbleached muslin, the ladies sewing the strips together. We then had a plank frame built permanently in the front of the church. This frame is fastened to the wall and is covered by a heavy plush curtain, dark green in color. The curtain is opened or closed by means of a rope and pulleys. The frame is 12 by 15 feet, made of 10-inch plank and painted black. Our unbleached muslin curtain was treated by a local painter, first with two coats of paste, then with special white paint, to which a little sky blue was added. This makes an excellent curtain for our purposes, and it is certainly beautiful in appearance.

Some may think this savors of the theatre. Suppose it does, at first thought. Pipe organs and violins are found in theatres also, yet we have ceased to think about that. *Anything that is good and wholesome rightfully belongs in God's house, and if the rising or falling of a curtain has a dramatic appeal let us use it and consecrate it to the Master's work, and forget that the Devil ever had anything to do with it.*

### Don't Make a Bad Start

Do not announce the date of the first picture service until the last detail has been completed. We made that mistake twice. Each time the night arrived and some minor part of the equipment had not come or was not ready. Advertise largely and see to it that your first wave of enthusiasm is not blighted by a bad start.

We began our picture service in February, 1920. The church was crowded to the doors. We seat 375 in our auditorium, but many nights we have turned scores away. Our picture services have been a decided success in every way. We have not instituted the regular community-night entertainments, and I am not in a position to write on that subject. The few that we have had were well attended and beneficial.

Our song service on Sunday evening is partially from the screen. I find that with this method people sing much better than from the book. I choose the songs that bear on the subject of the evening. We then have a very short scripture lesson and a brief prayer, followed by a special choir number. The sermon should not exceed 15 minutes in length; 10 minutes is ordinarily long enough. The picture follows. Thus we appeal to both the eye and the ear.

If there are more than two reels, thus necessitating a change, we always throw an announcement on the screen to be read during the few seconds of interval. Have window glass cut the size of slides; lay these on white ruled paper, using a pen and various-colored show-card inks. Interesting cartoons illustrating announcements may be made by laying the slide over small magazine illustrations and quickly tracing them on the glass. This gives people something to look at and does not leave the house in darkness. It has

(*Continued on page 31*)

# OUR NEIGHBORHOOD

Rev. Howard Y. Williams
*Pastor, Peoples Church, St. Paul, Minnesota*

FOR over two years motion pictures have been a part of the program of Peoples Church. We began with a Friday-night community service. With our institution located in a downtown area, the children of our poorer families were attending theatres that screened inferior films, and we felt it to be the duty of the church to provide clean entertainment for them at the close of the school week.

We conduct the exhibitions in our church auditorium, and use our splendid organ to provide the music. The program is started with a Ford Weekly that takes the optience through the processes of some industry, or on a journey to foreign lands. Next comes a one-reel comedy—last fall we used Bray Pictographs—and then the feature film. Some of the best features we have screened are: "The Turn of the Road," "The Other Half," "Poor Relations," and "Better Times," from Robertson-Cole; "The Sawdust Doll," "Daddy Number Two," and other pictures featuring Baby Marie, from Pathe; and "Evangeline," "Love's Harvest," "The Girl of My Heart," and "Merely Mary Ann," from Fox.

We run two reels together, and during reel changes we put on slides announcing the various activities of the church and the Neighborhood House. Ten cents admission is charged, and we have never yet failed to cover our expenses.

### Various Groups Conduct Exhibitions

Usually some of the church or neighborhood clubs have charge of this Friday-night showing. The Mothers' Club of the neighborhood school was sponsor on one occasion, and took in profits of more than $100, the sum going to aid the work of that club. The Ladies' Society, the Young People's Society, the Girl Scouts, the Boy Scouts, and other such groups have their turns in conducting these programs. Frequently entertainment during the changing of reels is provided by readers, vocal and instrumental soloists, esthetic dancers, etc.; and on every occasion the accruing profits are taken by the organization

A study in expressions

that conducted that particular program. Attendance at exhibitions varies from 200 to 1,200 people.

Following the eager response to these Friday-night showings we organized the Fifth Ward Neighborhood House Association, representing all creeds and nationalities in the neighborhood, with the purpose of serving the community in a non-sectarian way. The Peoples Church had granted the use of its building to the association, and the pastor was elected president of the association's board of directors. The Community Chest of St. Paul appropriated $4,000 for the Neighborhood House project, and we employ two paid workers.

### Monday-Night Programs

Monday evenings at 7:15 we have a Community Sing, in which generally between 400 and 600 children and parents participate. Then follows a short-story talk, some man or woman of the city narrating his or her experience for the benefit of the young folks. After the talk comes a brief film program—one reel of educational material and a comedy. Last winter we found the "Edgar" comedies, based on Booth Tarkington's stories, most interesting to the children. This year we are showing the Boy Scout pictures, "The Adventures of Bill and Bob."

Following the motion pictures the assembly breaks up into classes. The girls may devote their time to sewing, cooking, fancy work, esthetic dancing, gymnasium work, and Girl Scout activities; for the boys we provide boxing, basketball, gymnasium classes, hammock-weaving, wood-carving, the Boy Scout troop, and similar instructive work. Other groups meet on other nights of the week.

From 1,500 to 3,000 persons attend these neighborhood activities each week. The Monday-night entertainments are without charge, and serve to advertise our club work. It has been difficult to find just the right films for these programs, but we are now finding it increasingly easier.

### Films for the Sunday-Evening Service

Our Sunday-evening programs always begin with a 15-minute organ recital. We often screen a single-reel travelogue to provide background for the sermon of the evening. I used a scenic on Samoa to give setting to a Sunday-evening address on Robert Louis Stevenson. I have shown a number of Bruce scenics (Educational Film Corp.) during the organ recital. With a special service for nurses I screened the Red Cross film "Vocational Training Among Blind Soldiers." As yet I have not found biblical films any too satisfactory, but I look for marked development in this fertile field in the early future.

## Concerning Agricultural Productions

ANOTHER film has recently been released by the United States Department of Agriculture, and is called "Exit Ascaris." It treats of the swine roundworms, whose scientific cognomen is *Ascaris lumbricoides*. The screen story is built around two neighbor farmers, one of them successful in the raising of swine, the other so unsuccessful and discouraged that he is about to give up the business. The successful farmer tells the failure that roundworms are probably the cause of his trouble; but the latter is not convinced until a federal veterinarian is called in to diagnose the case. The government agent shows the discouraged farmer, by means of a high-power microscope, that the soil of the lot and the swine themselves are badly infested with roundworms, and incidentally the film portrays the complete life history of the roundworm.

The Department of Agriculture reports that its film "The Honor of the Little Purple Stamp" created a strong impression at a London conference of representatives of the meat trade, some of whom were present from South America. Members of the conference paid especial attention to the thoroughness of American Federal meat inspection, as portrayed in the film. This picture is to be shown extensively throughout Europe as part of a campaign to develop foreign markets for American meat products.

State rights on "Spring Valley," an agricultural film produced by the American Farm Bureau Federation, have been purchased by that the Oregon group is the second state federation to purchase to be used in membership campaigns to be conducted in the Spring. The news letter of the American Farm Bureau Federation states that the Oregon group is the second state federation to purchase state rights on "Spring Valley."

The Illinois State Department of Agriculture has released for distribution an agricultural production entitled "The Dawn of a New Day for Illinois." The film demonstrates proper methods of conducting dairy work on the farm, and illustrates the value of dairy products. Already the picture has been booked for showing in more than a hundred towns. Mr. B. M. Davison, new Director of Agriculture for Illinois, is emphatically in favor of agricultural education through the motion picture, as he sees it as a direct means to more efficient farming.

---

Students enrolled for the Columbia University course in the production of motion pictures recently saw at private showing a series of films invaluable in the pursuance of such a course. These pictures, taken at the Hollywood and Long Island studios of a well-known producing company, showed the numerous departments of the organization in actual operation, and also brought glimpses of writers, directors, and actors in their daily work of production. Dr. Rowland Rogers, instructor in charge of the course, placed high value on this practical demonstration of the various phases of film production.

Traveling is no fool's errand to him who carries his eyes and itinerary along with him.—*Amos Bronson Alcott*

# SOUTH AMERICA *via the* SLIDE ROUTE

James N. Emery

*Supervising Principal, Potter District, Pawtucket, R. I.*

FROM the slide user's point of view, South America is one of the most satisfactory continents for treatment. Its people, its topography, from the snow-capped volcanoes to the grassy plains, its industries, its plant and animal life, are interesting. It is a country of vivid contrasts, of striking illustrations. It lies at our own door, and to an undeveloped mind seems to have a greater semblance of realism than do the far-off countries of the East. There is a wealth of material for geographical illustration. Volcanoes, equatorial jungles, broad rivers, fertile plantations, snow-capped mountain-peaks at the very equator, savage tribes, strange animals, all make a deep and vivid impression on the mind of the elementary school pupil.

In most school systems South America forms the basis of work for the first half of seventh-grade geography. Not only do the reasons I have outlined make it an excellent medium, but its physical features render it an excellent type-form. Its shape, topography, and regularity of wind and rainfall belts, make it an admirable illustration for the basic principles of general geography and the serious study of winds, rainfall, currents, etc., which generally begins at this point.

For slide material on South America we use the regular slides dealing with that continent in the Keystone "600 set," about 30 in number, supplemented by about 80 more selected from the Underwood travel tours on South America. (The illustrative material for this article was furnished by courtesy of the Visual Instruction Department, Chicago Public Schools.) These cover the continent in excellent detail, although I would wish to secure a greater assortment on the Amazon region and on the grassy plains. Thus far I have been unable to find them in the catalogues of any slide firm of my acquaintance.

### The Tinting of Map-Slides

Supplementing these slides are the indispensable map-slides of the country, both political and relief or topographical. These can be obtained from any one of several firms, who will also make them to order from your own maps, in either case colored or plain. If you possess the requisite skill you can color them yourself with an outfit of transparent water colors. If you feel still more ambitious you may want to try your hand at tinting the view slides. For this purpose an excellent outfit is put up at a very low price by the Eastman Kodak Company, the colors coming in small sheets, bound up in a little book. A tiny piece may be clipped off as needed, and dissolved in a small saucer of water, varying the density according to the strength you desire. A clear, lasting, and perfectly transparent color is obtained, and it will not make your slide opaque, as is the case with ordinary water colors. These colors, moreover, do not require any preliminary sizing, but may be used directly upon the emulsion.

### Little Diversity in South American Races

My own classroom experience has led me to take up the continent of South America in somewhat different fashion from the others. These naturally divide themselves into individual sections, with such radical racial and physical differences, modes of living, standards and ideals, that their study breaks up into small component parts. In studying Asia emphasis is laid upon the people of India, Persia, and Korea, rather than upon Asiatics as a whole. The lives of the Chinese vary as widely from those of the Jews of Palestine or the inhabitants of Mesopotamia as do their color, features, or mode of existence. The British Isles are not like Italy or Russia, either in people, climate, or industries.

South America, on the other hand, in most respects may be viewed as a whole. There is not much diversity among the races, whether we study Chile, Peru, the Argentine, or the Guianas. All are sprung from much the same mixture of Spaniards, native Indians, and miscellaneous immigrants, the mixture working out about the same in Bolivia as in Ecuador. Historically the countries secured

(c) Underwood & Underwood, N. Y.

**Where mule trains from Guayaquil enter Quito; San Domingo church at left**

their independence at much the same time. The great Cordilleran mountain chain sweeps along the western edge of the continent from Panama to Cape Horn. Life in the Andes is not greatly different, whether it be studied in Colombia or in Chile. I therefore find it advantageous to use a method of treatment in studying South America that differs from my treatment of Asia or Europe.

Rather than lay a great amount of emphasis on any one country, I prefer a modification of the project method in studying this continent. The general theme of the lessons may be best described as a series of visits to characteristic spots on the continent, laying but little stress on the location or "sailor" geography of each place.

The natural approach to the study of any country is its surface, location, and climate. There is naturally a wealth of material to illustrate this point, which the teacher will bring out by a few examples of each type. Enough slides to give a general idea of the Andes: a few volcanoes; some mountain cities, such as Quito or Cuzco; the broad grassy plains of the central region; the jungles of the Amazon; the broad rivers; the majestic falls; the mountain trails; the wealthy cities that have grown up at important outlet points—these will convey a general idea of the surface, with constant recurrence to the map-slide.

One geography in wide use* takes up in substantial detail the animal life of each continent. I doubt the pedagogical value of devoting any great amount of time to this feature, but it never fails to make a most interesting lesson if recourse is had to the slide cabinet. South America has an unusually large number of peculiar animals of its own, and the llama, the armadillo, the manatee, the condor, the ant-eater, and the long-tailed spider monkeys are scrutinized with intense interest by the pupils.

### Studying the Population

Another lesson taken up early in the year discusses the different people of the country. Here you have a wealth of material, for almost every slide supplies its example. But start systematically with the ancient Incas and their vanished civilization, the great walls they built without the aid of tools or mortar, the remains of those great walls today, and their vanished cities. Follow this with their sub-

*Tarr and McMurray's.

jugation by Pizarro and the cruel treatment by the Spaniards. An interesting slide shows what is supposed to be the coffin of Pizarro, with his skeleton showing through the glass sides; and one firm, at least, has a large number of slides on the Aztec civilization, including some of their own picture-writing—one of the earliest examples of visual instruction on record.

The Indians who inhabit the country today, of a rather low type of mentality, easily shown in the pictures, the negroes, the mixed types of Spanish and Indian descent, the recent immigrants, and finally the higher types of the larger cities, make a most interesting scale.

Later lessons take up a visit to a typical plantation, and the process of gathering, preparing, and shipping cacao, coffee, or rubber is shown. A list of the slides used for this lesson reads as follows:

VISIT TO A SOUTH AMERICAN PLANTATION

Landing at Guayaquil, the great equatorial shipping-port.
Canoes and vendors along the water-front.
Aboard the canoes.
A typical street crowd.
Queer boats and rafts before the customs house.
Small steamer up the river; plantations along the water's edge.
Washing-day along the river-bank.
Where the luscious papaya grows.
Mangoes, a favorite fruit.
Sunset on the river.
Poling a boat up the narrow stream.

CACAO

Close view of cacao pods.
Gathering cacao pods.
Cacao pod cut open.
Raking over cacao pods on the driers.
Cacao beans curing.
Sorting cacao for shipment.
Shipment north.

COFFEE

Picking.
Drying.
Hauling.
Unloading and shipping.
Tortilla making.
Laborers' homes on the plantation.

RUBBER

Rubber tree, showing cuts where the juice exudes.
A ball of crude rubber.
Uses of rubber—making into automobile tires.
Uses of rubber—making into rubber boots.

Other lessons take us to a silver mine in the mountains of Peru; to the sugar-cane plantations beyond Lima, the sheep-raising district of the mountains, or the nitrate regions of the desert of Atacama. One lesson takes the form of a climb in the Andes, a visit to some of the great volcanoes, and a trip to Quito, the city of the equator, 9,350 feet up in the air. "Some Wonders of Railroad Building" makes a striking lesson out of that marvel railroad built by an American, Henry Meiggs: the Oroya railroad, up to a point nearly 16,000 feet above the sea-level, with its awesome trestles, its sinuous curves, its tremendous ascent, its marvelous tunnels, the steady climb up the side of the seemingly insurpassable mountains. The class whose interest and enthusiasm are not aroused at these wonderful scenic beauties and this example of how man conquered nature is lifeless indeed.

Other trips take us to the Argentine and the famous cattle of that region; Cape Horn, the Straits of Magellan, the Patagonian savage tribes, the Antarctic; the busy cities of Rio de Janeiro, Sao Paulo, and Buenos Aires. When completed, the pupils have traveled in mental vision over the greater part of South America, and should have absorbed a wealth of knowledge of that region.

### The Assistance of Films

Wherever possible, correlation with moving picture films, either as review or preview, helps tremendously. A film which covers the points taken up by the slides serves as an excellent finish, clinching and vivifying the half-understood points. Or it may be used as a preview and introduction, and the slides can later be discussed much more intelligently and in greater detail. Good films on South America are not many, but the Chester Outing scenics have several good numbers, and there are two excellent Burton Holmes films that I recall: "Rolling Down to Rio" and "Going Down to Buenos Aires."

Then the geographical readers should be consulted freely and fully by the class in this connection. Carpenter's is good, and a new and much rewritten edition of this text has been put out within the last few months. Other good illustrative texts are Winslow's series, Huntington's South America, and chapters in Keller and Bishop's Commercial Geography. There are of course many other texts, but I mention these off-hand as not too difficult for a seventh-grade class.

Some of the slides may be used several times, for many of them will fall into more than one of these groups. You may wish to take up some of the more important countries individually, even repeating the views already seen. You will be surprised how many unnoticed details lurk in every picture.

*(Continued on page 35)*

# *Leaders* in *Visualization*

These brief biographical sketches are appearing in order that you may enjoy a more intimate acquaintance with the men who have achieved some degree of national fame for their accomplishments with visual aids. The series will include representatives of all fields within the scope of visual instruction—religious, educational, social, etc. No definite sequence has been followed

## *W. M. Gregory*

INTEREST in visual instruction was developed early by Professor Gregory—as a matter of fact, while he was natural-history docent for Dean M. S. Shaler's classes in geology and zoology at Harvard University.

This well-known visual educator has a working background of preparation and experience that more than qualifies him as a general educator and as a specialist in the use of visual aids. For ten years he was a member of the Michigan Geological Survey, and is author of "Geology of Arenac County." For two years he was with the United States Geological Survey, Division of Hydrography. Aside from more than fifty articles upon geology and geography appearing in scientific and popular magazines, Professor Gregory is the author of "Cleveland's Golden Story" and has also written "The History and Geography of Ohio."

This educator has had public-school experience as teacher, principal, and superintendent. For 12 years he has served as professor of geography in the Cleveland School of Education, with a special interest in making the common subjects of greater interest and meaning to pupils by visual methods.

In 1909 the Cleveland Educational Museum was established, as the distributing center for the slides, charts, maps, motion pictures, still photographs, raw materials, manufactured products, trade booklets, and other types of visual aids; and Professor Gregory was chosen as director of the new institution. The Educational Museum is so associated with the Cleveland School of Education that there are constant demonstration and testing of visual material. Special courses for the training of teachers are organized, each department of the School of Education being an advisor of the Educational Museum, and all students of education are required to become familiar with the use of visual aids in the schools.

Professor Gregory is well known as a map and block-diagram enthusiast. He has prepared the copy for many outline maps that have been made into plates and published by the Educational Museum, thus providing at slight cost an abundance of maps for the school pupils. He has taught hundreds of teachers to use the block diagram in geography and history.

Professor Gregory estimates that the visual material of the Cleveland Educational Museum reaches an optience of 800,000 pupils annually. This visual educator believes that every community should have its local library of slides and educational films, which should be at the disposal of all schools, churches, clubs, and welfare organizations. Another thought of his is that the day is close at hand when the motion-picture film will be cheaper and of more direct educational purpose than at present.

# FILMING *the* HOME ACRES

E. L. Bill

*In Charge of Motion Pictures, Department of Information, American Farm Bureau Federation, Chicago*

THE FIRST stump in the pathway of any organization of farmers using motion pictures is to find a sufficient supply of worthwhile pictures that apply to the object of that association.

County farm bureaus—many of them with a number of local organizations throughout the county—agricultural schools, farm short courses, community clubs, rural churches, co-operative marketing organizations, breeders' associations, and many other groups of farm folks are not meeting for social purposes only. Most of them have a definite aim in mind—usually the study of their production and business problems, and the development of an inviting, wholesome community life. But when you count the available films that make substantial contributions to the programs of such meetings, they are limited in quantity.

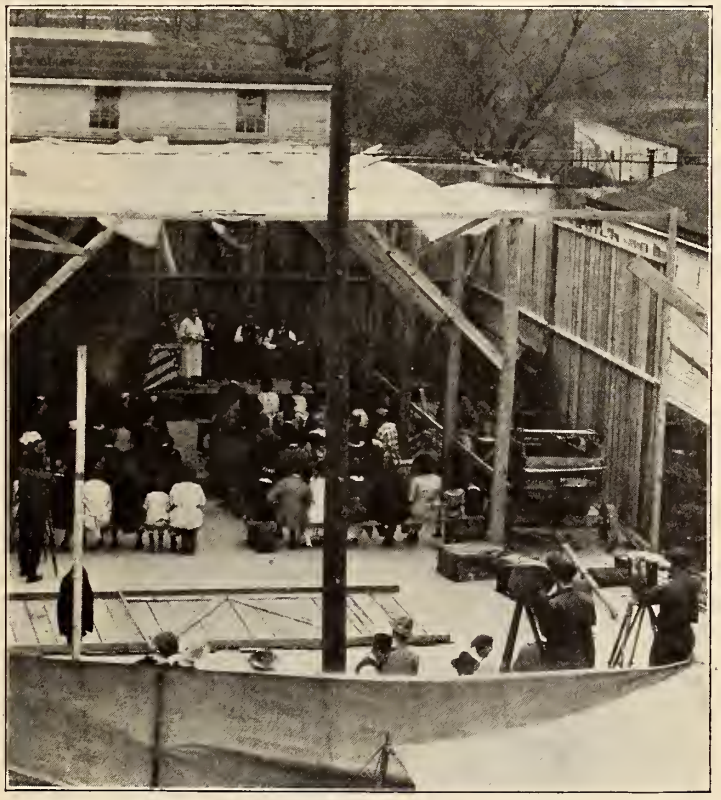
Will these people continue to use films if their supply is limited to the industrial film that carries an advertiser's story? How can we expect these organizations to thrive with their motion-picture outfit on straight educational pictures on agriculture, while all around the farm there are the most wonderful stories in real life, with beauty and romance in them equal to the best photoplays. The country church that thrived is one of those stories; others concern the man who wanted the next quarter section at the sacrifice of the education of his children—the hired man who won—the country school teacher who conquered. The farm is replete with such stories.

There are plots innumerable in these subjects, even as inviting and deep as a knife fight in a back alley. They are all of scenic possibilities that equal the settings of the best pictures. The big themes of these stories can visualize to the audience the possibilities and the brighter side of farm life, suggest solutions of problems, and inspire. The use of motion pictures by farm bureaus and agricultural organizations will increase about as fast as these good pictures are made available for their use, and this fact must be faced by all who are actively interested.

The American Farm Bureau Federation has started out to produce pictures of a character appropriate to rural needs. Two pictures in the agricultural film library of the Illinois Agricultural Association—"Spring Valley" and "The Homestead"—were produced by the American Farm Bureau Federation, and they carry a story with characters and plot. The call for these two films has been just 20 times as great as the call for all of the 13 other films, most of which were educational. This is certainly proof that these local organizations appreciate pictures that apply directly to their problems and will respond by using the product that is really appropriate.

It is the plan of the American Farm Bureau Federation to continue to produce more and better pictures all of the time, and to distribute them to county farm bureaus and other groups wishing to use them. The first exchange has been established at Chicago, and the Federation plans to establish other centers of distribution as the demand grows.

The experience of this department during the first year indicates that the limit in this field is the number of real pictures that can be produced to fit the needs. For instance, a year ago in Illinois only two farm bureaus had portable projectors; now there are about 30 counties owning their own projectors, and many more than that are using pictures. Cut the supply of pictures from these farm bureaus to what they can find here and there in the different exchanges, and all the projectors will be lying on the shelf in less than a year. But have headquarters to study every angle of motion-picture work in this field, understanding the field, producing in an intelligent manner from which all organizations can draw—then these projectors will be in continual use.



An interesting insight into the mysteries of production—this being the shooting of a scene in "Spring Valley"

The first outstanding benefit that motion pictures have bestowed upon the farm bureau is to draw crowds to the meetings. From the state of Oregon comes word that, in communities that were practically dead—where it was almost impossible to gather a group of farmers together—pictures have brought forth crowds of several hundred. The same state has asked for a film to use in organization work, showing the outstanding accomplishments of farm bureaus all over the country. In Gallatin County, Illinois, 2,100 farmers attended a series of eight meetings at which motion pictures were used. Many other letters verifying the drawing power of the motion picture have been received.

Motion pictures have also made it possible for the farm bureau to drive home lessons in a very effective manner, and accompanied by an enjoyable social time. From an Indiana county comes information that old men went away from the meetings where pictures were shown with a chuckle and a handshake—men who formerly had but a grunt for a farewell.

All of the answers to American Farm Bureau Federation inquiries have been to the effect that the rural districts offer a definite place for motion pictures as a means of education and entertainment. After all, a big part of the farm bureau's work is education—getting people convinced to the point of action. Some of the present methods are the printed word, word of mouth, exhibits, and auto tours. The motion picture makes it possible to take any kind of a story to a meeting at the crossroads town hall, 20 miles from town. It takes such subjects as the grand champions of the National Swine Show, the smallest insect pest that can be studied in the laboratory, the big stories of co-operative marketing and soil fertility, and discusses them in a short time, in interesting, convincing manner.

# MECHANICS *of* VISUALIZATION

*A Department Conducted by*

AUSTIN C. LESCARBOURA, *Managing Editor of The* Scientific American

In this department appear each month discussions of the important materials of visual instruction —projectors, films, stereopticons, slides, screens, cameras, lenses, and other items of equipment on which the non-theatrical exhibitor should possess authoritative and impartial information. It should be distinctly understood that all expressions of opinion emanate from Mr. Lescarboura, and that MOVING PICTURE AGE takes no stand upon the opinions expressed in this department.

? What problems are handicapping you in your visual instruction work? Mr. Lescarboura stands ready to answer by correspondence the questions of any subscriber pertaining to equipment, when the inquiry is addressed to him at the office of MOVING PICTURE AGE and is accompanied by stamped, addressed envelope —*The Editor.* ?

## THE QUESTION OF FILMS

HISTORY is repeating itself in the motion-picture industry. Go back to the pioneer days of the industry and you find the different inventors and producers of motion pictures, such as they were, using various sizes of film. These sizes ran all the way from the wide films of the Bioscope, which had frames fully as large as the average amateur snapshot, to the Edison film, which finally became the standard the world over. Today we have at least two standard sizes, namely, the professional standard and the somewhat smaller safety standard; and we must soon count at least a third standard of still smaller dimensions, especially suited to certain portable applications and for home use.

### The Professional Standard Film

The professional standard, which is the direct descendent of the pioneer Edison Kinetoscope film, was finally adopted as the standard of the world because it combines economy of film with a maximum screen effectiveness. A smaller film could not be used with such good results in conjunction with a large-sized screen, because the degree of magnification would be too great and the projected image would therefore lose much in clearness. Indeed, the writer has been told by old-timers that the screen results obtained with the old Bioscope films were simply remarkable—far ahead of anything that is being achieved today—because of the larger film images and the subsequent lower degree of magnification. But if we were to increase the size of the present professional film, the added cost of film would be so great as to be absolutely prohibitive. Hence we have had to compromise between good screen results and a minimum cost for film, and the answer is the present professional standard.

Comparative widths of safety standard and standard film

### Its Composition and Hazards

The usual professional standard film has a celluloid base, or, to use the language of the chemist, it is made from nitro-cellulose stock. This material is little different from gun-cotton, and as such it is of course highly inflammable. Still, there is no reason why the careful operator should have any trouble with celluloid film. Our leading theatres handle mile after mile of film each working day, yet never experience any trouble with the highly inflammable material they are handling. Celluloid film will not blaze up by itself; a flame or intense heat must be applied for a period sufficient to start a blaze. The majority of projectors today are so designed as to reduce the fire hazard to an absolute minimum, being equipped with such safeguards as automatic shutters which drop down in the path of the source of light when the speed of the machine drops below a predetermined point, fireproof magazines which hold the film reels, and fireproof traps through which the film passes in and out of the magazines. At worst only a few feet of film, which happens to be exposed between the upper and lower magazines of the usual projector, can burn, causing little or no damage.

The greatest hazard connected with the use of inflammable films is while the films are not in actual use. The inveterate smoker is a positive nuisance where films are being unpacked, examined, rewound, or otherwise handled. In fact, film should always be kept in cans until it is actually about to be placed in the projector. There is no excuse for having a film fire if ordinary care is exercised.

Of course it cannot be denied that there must be a certain sense of security that goes with slow-burning film. Such film is made of an acetate-of-cellulose stock which, unlike celluloid, burns quite slowly if at all. If a match or great heat is applied to celluloid, it immediately flares up with a hot, rapid flame. The slow-burning stock, on the other hand, begins to burn if one is sufficiently persistent, and then only with a weak and lazy flame which generally dies out as soon as the source of fire is removed from the stock.

### The Slow-Burning Film

Of late years manufacturers of motion-picture film, which is known as raw stock in the blank condition, have turned their attention towards acetate-of-cellulose or slow-burning film. Today the professional standard film is obtainable in slow-burning stock, so that the non-theatrical exhibitor can use slow-burning films in any standard projector or portable projector with absolute safety. Such film is somewhat more costly than the celluloid stock, but more and more producers are turning to such film for educational and other non-theatrical reels to be used under conditions far from being as safe as those in the average theatre. In fact the motion-picture industry in general is of the opinion that in time celluloid must go. It may not be next year or five years from now, for a heavy investment is represented by the millions upon millions of feet of celluloid film now in general circulation; but eventually all films will be of the slow-burning variety, even though such film is more costly, thus eliminating all possible source of danger from both non-professional and professional exhibitions.

All of which brings us down to another standard, known as the safety standard. It was the introduction of acetate-of-cellulose film in France that brought about the demand for another standard. When this new stock was introduced, it was at once evident that it would make motion pictures safe anywhere and in the hands of anyone. However, in order that there might be no confounding of celluloid and slow-burning films it was obvious that the latter would have to be of a different size and possibly of a characteristic perforation, and, by patenting such perforation, it would be possible to identify the film at all times. This new film became the Pathescope film, which was introduced in this country some seven years ago.

Realizing the need for a slow-burning film, especially in the home, the Society of Motion Picture Engineers some three years ago accepted the Pathescope width, but changed the characteristic perforation to a uniform perforation, which was not patented and which was therefore open to all manufacturers. This size became

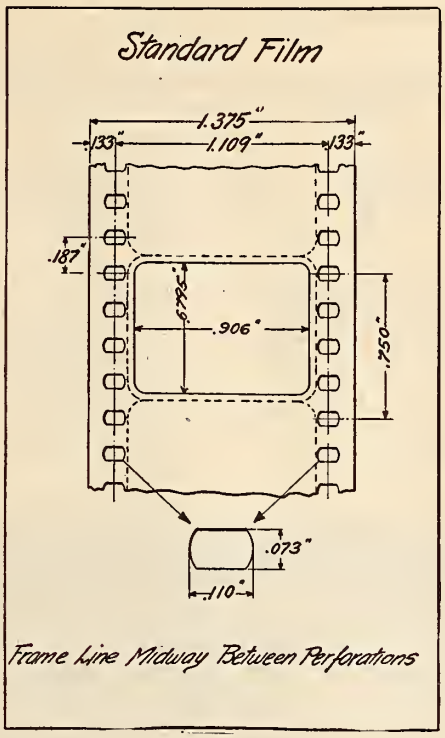
standard for slow-burning film and was known as the safety standard. This film, as well as the Pathescope, which still retains its characteristic and patented perforation, is absolutely interchangeable and can be used without adjustment or change of any kind on any narrow-width projector.

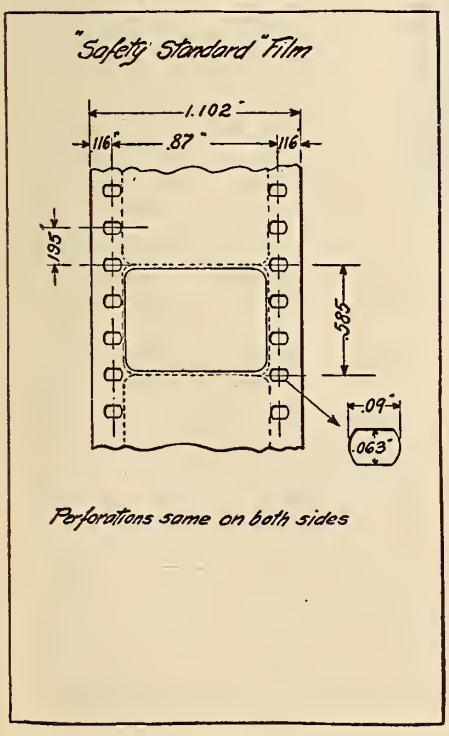
### Problems of the Narrow-Width Film

In absolute fairness—and this department must always be conducted on the grounds of impartiality—it must be pointed out that there does not begin to be the volume and variety and choice in slow-burning safety standard or Pathescope films that there is in the professional standard. In truth, that is precisely the matter with this narrow-width film. Owing to the vast quantities of film produced for the theatres and which, with or without editing, are finally available for the various non-theatrical purposes, there are easily millions upon millions of feet of professional standard film available, and at a reasonable rental or cost for outright purchase. It has been a gigantic task and a very costly one to print the standard films onto the narrow width, and it is the rather unfavorable comparison between the available quantities of both sizes that has caused many non-theatrical exhibitors to stand by the professional size, even although it employs the celluloid base.

Then there are the various diminutive films now making their appearance for limited throws and for small screens. It stands to reason that for a small screen image, say one measuring three by five feet, the professional standard or even the safety standard film is unnecessary. For the sake of economy, therefore, it becomes the part of good business to use a much narrower film. There seems to be a growing tendency to use a slow-burning film about one-half the width of the professional standard, with either one row of large perforations or with two rows of very small perforations. Undoubtedly a time must soon come when there will be a third standard film, of very small size, especially intended for home showings and for the use of the salesman and others desiring a small picture at a minimum cost for film.

Many attempts have been made to substitute paper ribbons for transparent film, the paper ribbons serving to reflect their images through an optical system and onto a small screen. Likewise, attempts have been made to use glass plates, with parallel rows of images, in place of film. The glass or slow-burning disk, with images arranged in spiral form, is another idea which persists and which may have possibilities for home entertainment. But in the long run there is no real substitute for the transparent film, no matter what be the expense involved.




## THE SCREEN: A WORTHWHILE STUDY

THE PROJECTOR is no better than its screen. It may be the finest projector in the world, but if it is being used in conjunction with a poor screen the results are certain to be unsatisfactory. Hence the screen is a matter worthy of careful study, and no operator can afford to stint in this particular. Too often, so it seems, the screen receives scant consideration, since most operators take it for granted that any white surface is good enough.

### The Improvised Screen

The most elementary form of screen, of course, is a plain white wall or ceiling. Such an improvised screen may serve for a portable projector, but it can hardly be taken seriously for a permanent, established non-theatrical exhibition of any kind. If economy is a cardinal consideration, then resort may be had to this simple formula:

Mix boiling water and whiting until the mixture is of a creamy consistency. To one gallon of this mixture add one pint of fluid glue and one pint of glycerine. Paint on the stretched canvas with a wide brush and lay it on smoothly. When dry, the canvas can be rolled if desired.

The same preparation may be used for painting a screen on a wall, where the installation is a permanent one. Aluminum paint can also be employed as a screen.

It is of interest to note that the eye sees a picture on the screen not by the light which strikes the screen, but by the light which the screen reflects to the eye. If we imagine a perfectly black screen, one which reflects absolutely no light, it is at once evident that no matter how much light we project on that screen we shall receive absolutely no reflected light.

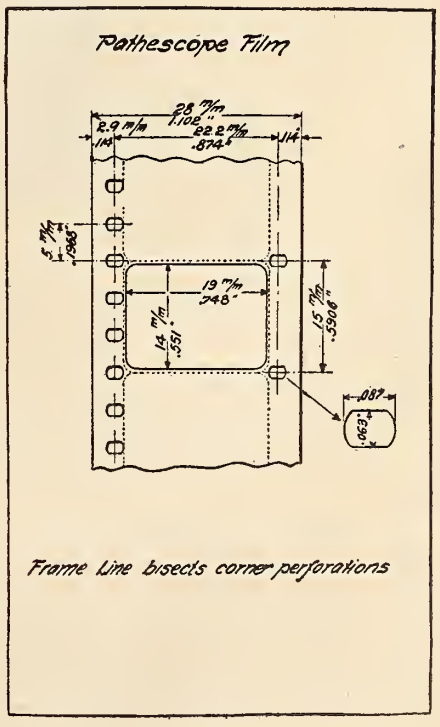
### The Reflection Factor

Thus it comes about that screens used in regular practice vary in reflection factor—that is, in their power to reflect light—through very wide limits; hence it is obviously necessary to consider the reflection factor of different screens when discussing screen intensities. Neither is it correct to assume that the screen which reflects the highest percentage of light striking it is necessarily the best screen to use, for the manner in which the reflected light is distributed is also a factor which affects the brightness of the picture. For example, it is possible to conceive of a screen which reflects a very large proportion of the light striking it, yet which, due to the fact that it distributes the reflected light far out to the sides, is actually less satisfactory than one which reflects a lower percentage of the light striking it but which confines its reflected light within useful angles.

From the standpoint of their reflection characteristics, screens in common use may be divided into two classes: diffuse-reflecting screens and spread-reflecting screens.

Of the first class, white-cloth screens and plaster screens are typical. A white-cloth screen when clean may be made to reflect as high as 70-75 per cent of the light that strikes it, and a plaster screen 80-88 per cent (according to Mr. R. P. Burrows of the Society of Motion Picture Engineers, to whom the writer is indebted for these data). Please note, however, that the light is reflected at wide angles. Such

(Contin'd on page 29)



# VISUAL EDUCATION
## *A Science and an Art*

J. V. ANKENEY
*Associate Professor of Visual Education, University of Missouri*

VISUAL-EDUCATION PROBLEMS

1. Relative Values.
2. Method.
3. Technique.
4. Psychological Basis.
5. Supply.

### PROBLEM 4

SO far in our discussion we have handled very briefly the problems of evaluation, method, and technique as they apply to the field of visual education. Let us now look briefly at the last two problems. Problem 4 might well have been stated "Research," since the preceding problems depend on research for their solution. On experimentation, under proper control, depends the solution of the problems here listed. Visual education can only begin to assume the role of a science when scientific methods are used. It is extremely gratifying to note that visual education is gradually passing out of the period of extravagant statements, based largely on speculation, to the stage of analysis of the field and measurement of results. Experiences are being pooled; investigations, tests, and experiments are being made. The field of the psychology of vision, imagery, recall, etc., in relation to visual education will yield valuable returns for the investigator.

As I have pointed out before, the field of educational resarch is not subsidized, as is that of agriculture. For example, when the early agricultural colleges were founded there was little to teach. Experimental stations were subsidized by the government to provide materials to teach, based on scientific investigation. Since investigational work in visual education must at present be carried on by volunteer workers, progress must of necessity be slow. Organizations such as the National Academy of Visual Instruction can do much by mapping out the field, organizing the workers, apportioning the work to those ready and qualified to do it, securing the co-operation of educators the country over, and properly disseminating the results.

There is one other matter upon which I am anxious to concentrate attention at this time, and it is that of time involved for these investigations. As pointed out above, progress is slow because of volunteer workers. It is slow because of the very newness of the field. It is slow because careful systematic research work cannot be completed in a day or a week. The average uninitiated is ready to become disgusted if results are not immediately forthcoming.

The problem of source is a very perplexing one. It naturally divides itself into two parts, i. e., production and distribution. The question of production is practically settled. Just what is wanted (within reasonable limits, of course) can be produced just as soon as the user of visual aids knows what he wants and is willing to pay for it. *Too few teachers know what constitutes a good lantern slide, a good chart, a good graph, a good film; too few have any adequate conception of the possibilities and limitations of each medium.*

The second phase of this subject is not easily disposed of. It is largely an economic question. It is true in a sense that, if there is sufficient demand, visual aids will be produced and a way will be found of distributing them. On the other hand, the writer has found that school men as a whole will create little demand until they have the assurance of some supply that is *quickly* and *easily available*—that is, available just when they want it and somewhere within the limits of funds available. If slides and films are to be used, projectors must be purchased. If no slides and films are available under conditions above pointed out, the machinery will either not be purchased at all or will fall into disuse entirely. It has been my experience in Minnesota and Missouri that, as soon as materials are available, projectors are quickly installed and the materials are used.

As to the ultimate solution of these problems of distribution, no one is able to tell. It is my desire to point out some possibilities. The first possibility is that of ownership. The school or school system may purchase or make its own visual aids. The extent of pursuance of this will depend on:

The size of school or system. For instance, it would be economically impossible for a one-room country school to own 10,000 lantern slides.
Funds available.
Availability of technical advice as to what to purchase and how to use it.
Whether or not some other arrangement would not be more satisfactory, taking into consideration cost, deterioration, etc.

Certainly the good teacher will want certain lantern slides, pictures, and even short films for her own. There is no doubt but that the larger cities, for example, St. Louis, Cleveland, and Detroit, will have their own libraries of visual aids.

The second possibility is that of the visual-aid library with branches. The best example of the making of a slide library of this kind is the New York State Bureau of Visual Instruction. Here are 160,000 fine negatives, and over 200,000 lantern slides of the highest quality, all catalogued like books in a library, with a catalogue in the hands of the teacher. This library has 150,000 different pictures available to the smallest school in the state. It is possible that a national library might be established. The requisites for libraries of this kind are: a plan, high ideals of quality, a knowledge of education, available funds, and a willingness to pay the producer for *quality*. That the people of New York believe this a good plan economically is testified by their long, continuous support with funds. For 36 years appropriations have been made by the legislature for this purpose, and for 1921 the sum was double that of 1920. That the schools appreciate and use the library is clearly shown. During the month of November, 72,060 slides were loaned to schools of the state. This is 40 per cent more than for any previous month in thirty-six years. *Would the schools of New York be using 72,000 slides a month if this library did not exist?*

If this can be done with slides, can it be done with films and other visual aids, and, if not for all, for what ones? The University of Wisconsin is a notable example of a state film library. The maps published by the National Academy of Visual Instruction in the November issue of MOVING PICTURE AGE show what other states have attempted to do, but do not show the kind, quantity, and quality of visual aids used.

The third possibility for a solution of the distribution problem is that of commercially operated distributing centers. The outstanding previous difficulties with this method have been as follows:

*Number of concerns.* The average school man does not have time and patience to deal with 20 or 30 film exchanges and slide distributors scattered all over the United States.

*Cost.* In order to maintain these distributing centers, pay a reasonable return on the investment, and provide against depreciation of materials, it is very necessary to charge a fee. These fees, while not unreasonable from the distributor's standpoint, when added to express and insurance make it impossible for many schools to use materials, and as a result no projectors are installed.

*Uncertainty of getting materials when wanted.* Any distributing system must be able to supply just what is wanted just when it is wanted.

*Uncertainty of getting just what is wanted.* To give an actual illustration: A church school teacher wanted a film on Jerusalem to illustrate to a class just how this film could be used for teaching the geography of Palestine. The exchange did not have the film specified, but another of entirely different content but of very similar title. This they sent, but it was entirely useless. If the booker had been an educator, with the data that this booker had at hand, at least the rental and express charges would have been saved. As to just how this problem will work itself out finally, there may be some difference of opinion. Of course it will be solved eventually.

There can be little doubt that in the future we will pay greater attention to training our children to get the meaning out of things that they *see but do not see (perceive) on every hand.* How to study and to get the meaning out of pictures, charts, slides, graphs, exhibits, motion pictures, etc., is certainly worthy of most careful training.

# BETTER FILMS

*A Department Conducted by*

MRS. WOODALLEN CHAPMAN

*Chairman, Committee of Community Service on Motion Pictures, General Federation of Women's Clubs*

In this department appear each month news items of activities for finer films throughout the country, lists of pictures officially approved by the Federation through its reviewing committee, and announcements by Mrs. Chapman in regard to the Federation's work for better films.

EVER since the motion-picture theatre first induced to enter its portals thousands of children of varying ages the women of our nation have been vitally interested in the motion-picture industry. The care of the developing child is woman's chief responsibility; instinctively, whether or not she has children of her own, she views all matters from the standpoint of their effect upon the youth of the country. This habit of thought is a chief reason why woman is of such national importance—she is constantly guarding the future of the nation through her watchful guidance of its growing citizens.

Because of her close association with childhood and youth, woman was the first to realize the danger that lurked in the motion picture. There was a time when the term "childhood" was considered synonymous with innocence, meaning ignorance of the crime and sordidness that unfortunately exist in the world. Today where will you find such innocence? So assiduously have some films depicted the allurements of wrong-doing, the dare-deviltry of the law-breaker, and the hideous abnormalities of the drug fiend and other warped beings, that few indeed are the modern children who are not too informed upon the various aspects of what we call the darker side of existence.

It is not strange, therefore, that woman's first endeavor was to find a way to prevent the production of such undesirable pictures. Without doubt, it has largely been by the efforts of women to throw protection about the youth of our land that the plan of legal censorship has been developed and brought to its present dominance in five states.

Whether we believe in the principle of censorship or not, the fact remains that the producers today are compelled by their own business sense to consider whether or not the productions they are planning will pass these various boards of censorship. New York City, which gives to the industry 14 per cent of its income, naturally holds a strategic position, and we may well believe that certain types of pictures will less and less frequently be produced. Scenes that formerly were introduced whether relevant or not, because the director thought they would add to the popularity of the production, will no longer be dragged in upon every possible occasion, for it is recognized today that these scenes will inevitably bring official condemnation upon the production, with the resultant complete loss of revenue.

But women are not satisfied simply to know that certain undesirable productions are being prohibited. In their home communities they want to see the very best type of pictures thrown upon the screens of the local theatres. As regards production, they want to be assured that the pictures to be produced in the future will be increasingly inspiring; bringing enjoyment in the fullest measure but leaving always an uplift in the thought, a truer conception of life and a deeper understanding of its responsibilities. Fortunately, in the last analysis the two problems are solved by the same method of procedure.

In the first place, we must realize that the producer is making pictures and the local exhibitor showing them for exactly the same purpose, namely, to make money. If the best pictures can be made to pay best inevitably these will be produced and exhibited in rapidly increasing quantities. Women need not think that they can go to a producer and ask him to make a picture or a series of pictures to suit their idea of what is most desirable. His question will immediately be, "What distribution can you promise me?" In other words, it is a comparatively easy thing to make a picture, but a very different thing to make a picture *pay*. The local exhibitor puts on in his theatre pictures that he believes will draw to him the crowds he needs to make his business profitable. He studies his box-office receipts and bases his demand for further pictures upon the results of that analysis.

The demand of the exhibitor is what the producer is trying to meet. He puts forth pictures that he thinks the exhibitor will want. *He knows the public only as the exhibitor interprets that public to him.* The most undesirable pictures have been made because the producer believed them to be the kind of pictures that the exhibitor would purchase. The exhibitor purchased them because he saw advertising possibilities which would bring to him large box-office receipts from those influenced by idle curiosity, by anticipation of a new sensation, or by desire to see what they were made to believe were the most popular plays of the day.

It is the *exhibitor* who must be convinced that the American public wants the best—which means the cleanest, the most inspiring—but he can only be convinced by box-office receipts.

Therefore, the problem of every group of individuals interested in bettering motion pictures resolves itself into this one question: "How can we make the best pictures pay best financially?"

The answer to this question must be found in every local community, and the women's clubs are the logical centers from which all such work should be directed.

There are numbers of people in every community who never

attend motion-picture theatres because, having dropped in at some performance, they were bored with a collection of pictorial drivel that had no relationship to life as it is. They naturally have refused ever since to submit themselves to the possibility of a repetition of the experience. These are found among the best people of the community, in the majority of cases. They would go if they could know they were to see a production worthy of their intelligence—something that would give them real and lasting enjoyment.

The first duty, therefore, of those interested in the betterment of motion pictures is to make known to the members of the community the presence at their local theatres of motion pictures worth seeing. For this reason it is suggested that at every club meeting five or ten minutes be devoted to the announcement of the current worthwhile motion pictures, with the names of local theatres where they are showing. Would not a local exhibitor be influenced in his choice of pictures if he knew that free publicity would be given to his pictures if he chose the right kind?

Every good woman should feel it worth her while to spend a couple of hours in the motion-picture theatre, if by so doing she can help to bring better pictures to her community. This feeling of duty as regards the film theatre may well be cultivated among club members.

### Opinions Must Be Expressed

But let them not be content with going to see the pictures. Every woman viewing a picture of which she approves should make her approval known, either by word of mouth or by postcard, to the local exhibitor. Words of commendation thus received will make him begin to look upon himself as a part of the community life, as one who may serve a vital need of the community and receive enjoyable recognition for that service. Unconciously he will begin to select his pictures for the purpose of calling forth further commendation, and its absence, when an undesirable picture is shown, will bring home to him most keenly the mistake that he is making in thus losing the active support of the most influential members of the cmmunity.

It is also helpful to ask the local exhibitor to put on such certain pictures as the women feel would be desirable for their community. As a rule an exhibitor welcomes such suggestions, especially if he knows that an active campaign will be waged for the popularity of the approved productions.

### Demands for Lists of Approved Films

Women all over the land have been doing this sort of work for many months and even years. Since accepting the chairmanship of the Committee of Community Service on Moving Pictures, requests for recommended lists of films have been coming in to the writer with increasing frequency. It has become increasingly apparent that one of the greatest services possible to render in this field would be the issuance of such a list of officially approved films. Much thought has been given to the question of method in preparing such lists. A plan has at last been found that is practical, and one that, it is believed, will inspire confidence in all the members of our great organization. New York City is the center for the distribution of theatrical motion pictures. Here they are given their initial exhibition, and here they may be reviewed before they are released to the public. In New York City, therefore, the work of preparing these lists must be carried on, and the first step in this direction has been the selection of a sub-committee whose duty it shall be to view for the Federation every film that is considered potential material for endorsement.

### The Reviewing Committee

As chairman of this sub-committee for reviewing motion pictures, the chairman of the Committee of Community Service on Motion Pictures for the General Federation has chosen Mrs. Stanley Lyman Otis, first vice-president of the City Federation of Women's Clubs, and a woman who for years has been intensely interested in motion pictures and in close touch with them. Mrs. Otis has chosen for her committee women of strong personality, of varied interests, and of such prominence that their judgment will be considered of exceptional value.

The lists of films finally approved by the reviewing committee and the writer will be published in the General Federation News and in this magazine. It is believed that this is one of the most practical steps ever taken by the Federation.

It only remains for the women of the various communities to make effective use of the power that is in their hands. If they will but arouse ourselves to the great opportunity, the women of America can do much to make motion pictures a vital, and a positive rather than negative, power in the nation's life.

# COSTS *and* RESULTS

J. F. Marsh

*Secretary, State Board of Education, Charleston, West Virginia*

"THAT was an awful picture we had at school this afternoon. Let's go downtown tonight and see a real show," said one schoolboy to another after seeing an old overhauled film shown by an out-of-date machine at the school hall. That is just the trouble with some of our efforts at visual education in the schools—we try to fool children with a poor quality of service.

I can speak with knowledge and feeling on the need for good equipment. A few years ago, I undertook to provide a climax for a lecture on visual education before a state teachers' association, with a moving picture of Paul Revere's ride. The film was a poor one, and the machine poorer than the film. Paul whipped his slow horse, and the operator turned the crank rapidly—but alas! something broke or caught; and, so far as I know from that picture, the British passed Paul and took Lexington and Concord by surprise. The moving picture as an educational force received a setback that day because the poor demonstration did not give it a fair opportunity.

### Must Experience Be the *only* Teacher?

School officials should apply to visual instruction the lessons learned by bitter experience in the development of other ideas in our schools. Schools formerly accepted all kinds of worn-out, cheap books and dead reports and called that a school library. Then, too, we were frequently handed advertising from seed catalogues, and horrible premium pictures, for school decoration. Later, you will remember, manual training was started in dark basements and with the poorest tools; and nearby were the dingy and poorly equipped cooking and sewing rooms.

But that is all changed now. The books, the decorations, the laboratory materials, are of the best. Manual training, cooking, and sewing have climbed the stairsteps to light, airy, well-equipped rooms. Now—why not take a short-cut based upon experience, and lace standard motion-picture machines in the proper rooms, and there, under conditions most conducive to the best results, screen good films for the instruction of critical but appreciative pupils?

In watching the growth of visual education in our schools, the writer could not but realize that as a matter of investment a standard outfit is in the long run the better investment. If funds are needed, children are delighted to give their pennies and nickels to help the cause, but they will give "not one cent of tribute" for a flickering half-exhibition. The same holds true of a community: it will gladly raise money to maintain school or community film service that has real merit.

Poor moving-picture service in a school defeats its own purpose. It does not give accurate and adequate impressions. Furthermore, it does not satisfy the modern instinct of the pupils for the best in mechanical service. A faint pull by the school will not offset a strong one by the outside world. The picture at school must be as good as the best, if it is to render highest service as a real factor in education.

## Yale University Becomes Producer

WHEN ten volumes of the 50-volume Yale University Press history series entitled "The Chronicles of America" had come from the press, the suggestion was made that this series be perpetuated in motion pictures. This suggestion and the success of the printed series have culminated in the organization of a producing company to reproduce the material in film.

Indications are that the production will be handled in such capable and critical style as to insure a high grade of product from both the instructional and human-interest points of view. Dr. Max Farrand, Professor of History at Yale University, and Dr. Frank Ellsworth Spaulding, Sterling Professor of School Administration and head of the Department of Education, in the same institution, have been chosen as editors-in-chief of the production, and none of the material will be released until passed upon by them. Research work upon the project has been in progress for a period of two years, and several thousand original and reproduced photographs have been gathered for guidance in this filming of the important stages in the development of America.

# HIGHLIGHTS

*Films Reviewed by the Editor*

## "*A* TALE *of* TWO CITIES"

ONE naturally tends to look with misgivings upon the film version of such a classic as "A Tale of Two Cities." Dickens' drama of the terrors of revolution acquires sufficient vividity even through the comparatively unanimated medium of cold print; but an exhibitor who has screened film interpretations of other sanguinary epics will feel that in "A Tale of Two Cities" he may find a picture in which horror and death stalk too promiscuously and too realistically. This situation has arisen frequently, not because the producer failed to follow the text strictly, but for the very reason that he did; for the literal film reproduction of a stirring drama—in all the reality impossible of achievement in type—too often comes forth a thing of blood and fire, altogether unfit for classroom or auditorium. This prologue is important as emphasizing the fact that the film herein discussed has chosen its path happily—has retained the truth and spirit of the deathless story without rendering the version hideous and dangerous to the child mind.

I feel that the review of such a famous writing needs but to cover certain salient points, discussion of which will determine immediately the appropriateness of the film for the reader's particular purposes. Is the picture a reasonably accurate reproduction of the story found in the written drama? Are the settings and characters so portrayed as to constitute the picture of value for instructional purposes? Finally, does the film hold scenes—whether part of the actual text or interpolations—that cannot be shown before the children without harm?

This 7-reel film does follow Dickens' writing very accurately, through to Sydney Carton's noble and stirring "It is a far, far better thing that I do than I have ever done; it is a far, far better rest that I go to than I have ever known." I might say without undue sarcasm that this film seems to have been produced long enough ago so that it was handled in seriously capable fashion and with appropriate consideration of what the author himself desired to incorporate in his tale.

The settings and characters cannot be criticized other than favorably, for they preserve the tone of the drama satisfyingly. William Farnum, as versatile and as accomplished as one would wish, plays the role of Charles Darnay and of his double, Sydney Carton; this statement should reassure him who fears incapable portrayal of the action.

As far as objectionable features of the production are concerned, I have no suggestions of cuts that would render the picture cleaner than it is at present. This assertion is an indication of the film's character, and not a guarantee that it will be considered uncensorable by every exhibitor. He who previews the film before his optience sees it will never find public explanations or apologies necessary.

This film I deem a real accomplishment in the filming of literature. It is difficult to see how more could have been done, more executive intelligence exercised, in the retention of the story's strong tone and the exclusion of the horror so readily admitted because of the screen's vivid reflection of real life. I am glad to recommend this film for the use of any school, church, or other non-theatrical group for instructional or inspirational purposes.

"A Tale of Two Cities" is distributed by the Fox Film Corporation, 55th Street and 10th Avenue, New York City, with branch offices in the larger cities.

## *The* LIFE *of* CHRIST

IN "Behold the Man" will be found a picture that should receive the attention of all church exhibitors. Opinions will vary as to its worth in comparison with productions of a similar nature, but this re-edited edition of "The Life of Our Savior" decidedly is a factor in the realm of religious motion pictures.

A modern family is seated at home after dinner, the young boy and girl engaged in a game of dominoes. But the peace is broken by a sudden dispute over the game, and the parents interfere and arbitrate the case. Mother decides to read to her children the story of Christ's life, and then we are shown in pictures what she is verbally portraying for the youngsters.

The general facts of the Savior's appearance to men are given: the star in the East, the birth of the Holy Child, his work in the carpenter shop with Joseph, his talk with the astonished elders at the temple, Christ's baptism by John the Baptist, a number of miracles he performed, etc.; and finally the pre-crucifixion incidents, the crucifixion itself, and Jesus' last appearance are pictured.

Jesus Exhorts the Woman of Samaria

The characters of the picture are well handled, Christ himself being shown in a way that would inspire respect and love for him in the child. I feel that the most effective use of this film would be in connection with the services of a kindergarten or Sunday school.

The physical condition of the print I was shown requires consideration, although of course I can say nothing as to other prints of "Behold the Man." This print was quite "rainy" in spots, although its condition improved in the later reels of the seven. The film is reproduced in colors, which in many ways adds to its value; but, as the color work was performed in times when that art was less highly developed than at present, the colors are occasionally so applied as to prove none too satisfactory. These points should be kept in mind, for they always have a degree of importance, but the two objections did not, to speak personally, keep me from finding a goodly quantity of enjoyment and religious instruction in "Behold the Man." As a film for children I consider this picture to have distinct worth.

"Behold the Man" is distributed by Pathe Exchange, Inc., 35 W. 45th Street, New York City, with branches in the larger cities of the country.

## LETTING IN *the* LIGHT

RATHER a unique type of picture is offered you in the five reels of "Open Shutters." The story is written by Clara Louise Burnham, well known in the field of literature, and is based on the theme that one should open his heart and both admit and dispense love, rather than be a mortal house whose shutters are closed to exclude the warming, life-giving sunshine.

Sylvia is enjoying a happy, careless existence as the companion of her artist father. The artist had his group of friends always ready to waste the moments with him; and also there was Nat, the vaudeville specialist who was inveterately about to break into "big time," and who thought more than occasionally of Sylvia.

But over night the joy of life fled; for the artist's cough made a determined and fatal onslaught, and Sylvia was alone in the world—even the reliable Nat being out on the circuit.

To be sure, there were relatives way down east; and the deceased artist's friends decided that it would be well to find Sylvia a home with these New England folks. The reception of the spirited, affectionate girl by the somewhat cold and formal relatives in Boston was an ill omen for the days to come, for Sylvia determined not to thrust herself into the lives of these seemingly cold

(*Continued on page 30*)

# *The* NATIONAL ACADEMY *of* VISUAL INSTRUCTION

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A department conducted by the Secretary for the purpose of disseminating Academy news and thought

## ANNOUNCEMENTS

LETTERS have been received from several persons stating that they were members of the Academy but had not been receiving its publications. This is due to the fact that the proper names or addresses or both were not turned over to me by the former secretary. All such members, who have not been receiving MOVING PICTURE AGE or have not received the statement for annual dues, should write me at once.

The following is the personnel of the Publications Committee: W. H. Dudley, University of Wisconsin, Madison, and W. M. Gregory, Cleveland Normal School, Cleveland. The Secretary of the Academy is chairman of this committee. All material offered for publication in the official Academy department in MOVING PICTURE AGE must be presented to this committee for approval. Manuscripts should be addressed to the Secretary.

The third annual meeting of the Academy will be held at Lexington, Kentucky, April 18-20. Suggestions for this program should be mailed to the Secretary at once. The President has appointed the following Program Committee: J. V. Ankeney, chairman; W. M. Gregory; J. W. Shepherd; A. W. Abrams.

J. V. ANKENEY,
*Secretary of the Academy.*

[The following is a contribution by Alfred W. Abrams, member N. A. V. I., and Chief, Visual Instruction Division, New York State Education Department.]

## VISUAL INSTRUCTION AS ENCOURAGED BY THE NEW YORK STATE EDUCATION DEPARTMENT

THE VISUAL Instruction Division of the New York State Education Department prepares and lends for free use throughout the state various forms of aids to visual instruction, particularly lantern slides and photographic prints. It also encourages the use of high-grade reproductions of works of art for wall decoration in schools through loans and through approval of such reproductions for apportionments of state money in part payment of cost. It likewise approves projection apparatus and undertakes to encourage the educational use of pictures. This article deals specifically with the lantern-slide collection of the Division.

*Basis of Collection and Standards Maintained.* State-owned negatives are the basis of the loan collection of slides. Most of these are original negatives, that is, made directly from the objects represented. The standard size of negatives adopted is 6½ by 8½ inches. Formerly the 8-by-10 size was used, but the smaller size proved to be more satisfactory for prints, where the problem is to use a mount that is not too large for easy filing and circulating and at the same time provides a suitable margin for artistic effect.

Negatives of large size are required for making prints by contact. Further, better slides can be made from large negatives by reduction than from small ones by contact. Only glass plates are used. Film negatives for a collection of this sort are considered objectionable.

### Economy in Ownership of Negatives

There are several reasons for ownership of negatives. Notwithstanding the relatively high cost of obtaining negatives of the character and quality required by the standard adopted, ownership is cheaper in the long run than purchasing slides.

The Division furnished only the slides announced in its printed catalogues, but when slides have been announced the Division holds itself responsible for supplying on short notice at the time wanted whatever slides are called for. It is now doing this to the extent of more than 98 per cent, but could not if dependent upon purchases from numerous sources, on account of time required for executing orders and because of withdrawal of trade material.

Ownership of negatives gives the Division much fuller control of the character and quality of its slides. This is of the utmost importance. If the use of slides is to be increased to the full extent to which they can be made educationally profitable, standards of excellence must be maintained that are quite the equivalent of those found in the publication of books. It costs no more to make slides from negatives of the highest grade than from inferior ones, and this is a fact to be kept constantly in mind when from 50 to 100, ultimately perhaps several hundred slides, are to be made from a negative. It does cost more in thought and money to keep up the highest standard of slide-making even after the negative has been secured. The Division makes from each negative a plain slide that is accepted as the standard for all duplicates. A similar guide is used for coloring. The plain guide or test slide determines the size of image, composition, depth of printing, tone, and other features of all duplicates. About 20 per cent of all slides made are for one reason or another never put into this loan collection.

### Qualifications of Material

In determining what slides to color, the need of color to express something for which the slide is to be used is fully considered. Stress is laid upon correctness of coloring. Painting slides are colored only when the guide slide can be made from the original painting. The same is true for birds, flowers, and many objects. An incorrectly colored slide is as much an untruth as a misstatement in a book, and equally open to complaint.

Many pictures that appear in books and also in the form of slides are insignificant. A constant aim of the Division is to keep out of its collection all pictures that do not have a positive value. Elimination is one of the most important steps in the creation of a collection of pictures.

Permanency of interest is one criterion for the admission of a picture into the collection. The magazines and daily papers bring to everyone pictures of merely current interest. It seems unwise for a state institution to make expenditures for pictures that can hardly get into circulation before the demand for them ceases.

In the interest of this idea of authenticity, the source of each picture is indicated in the title. If sound scholarship is to be acquired, the student must early learn to question the value of an expression whether it be verbal or pictorial. No picture is used unless its origin is known and its sources is regarded as authentic. This standard eliminates many drawings and other pictures often found in books and elsewhere.

Knowledge of when a photograph was made very often determines the use that can properly be made of it; hence the date of each picture is noted. Information of this sort is fundamental to a scientifically prepared collection of pictures. Whether the trade recognizes this fact or not, an educational institution should do so.

*Organization of Material.* Negatives are accessioned like books in a modern library. They are filed vertically in special envelopes in steel cabinets. Both the accession book and the envelope give specific data as to sources of the negative, the date when and place where it was made, and what is shown.

Every negative is given a classification number. This number, known as a call number, appears on each slide and in printed catalogues and is used by borrowers in ordering slides. The call number also determines the position of the slide in the cabinet. Slides are filed vertically.

Primarily slides are not made up into fixed sets for lecture use. Negatives are accumulated through a period of several years until a comparatively large field of study has been covered. Then the material is organized and a pamphlet is printed giving an order of arrangement adapted to the subject, full titles with call numbers, notes, and bibliography. Borrowers of a wide range of interests are served. It is assumed that each one knows best what slides he wishes to use. He makes his own selection. Schools

Alfred W. Abrams

very generally order by call number. Partly to accommodate organizations wishing slides for a somewhat popular use and partly to facilitate office work, "sets" selected from classified slides are made up and lent as such. These sets are always a secondary consideration.

### Teaching Notes Provided

Formal lectures to accompany sets of slides are not prepared, but teaching notes are furnished, usually in printed form, pointing out what may profitably be noted in the pictures and asking questions that require observation to find an answer or that suggest a problem to be presented and worked out through a study of the pictures. It is believed that the value of picture expression lies almost wholly in the mental reaction that can be stimulated and directed, and that mere statement of facts about the general subject while the picture is on the screen has little educational or even entertainment value.

*Whom Served.* At the present time any school, organization, or individual may have the use of slides for strictly free instruction within the state.

At first the use of this material was confined to New York City and state normal schools. Later service was extended to school systems in towns of 5,000 inhabitants or over, but only indirectly to smaller communities. For the past dozen years or more the aim has been to give through simple regulations the greatest possible facility to everyone in the use of this material. There has been a steady increase in demand. In 1907 the whole number of slides lent for the year was 30,000; for the current year loans will run above half a million. The reckoning is made by the number of slides sent out, and no account is taken of the fact that they are often used several times before being returned.

*Direct Service.* Slides are sent directly to the institution or person that makes application for them. But a borrower, a library, for example, may sub-lend for use in the community. Slides, however, are never routed from one community to another. It is assumed that slides are wanted for use as a means of conducting some study determined upon for a particular time.

*Period of Loan.* The ordinary period of loan is one week. An effort is made to have borrowers realize that no lantern slides should be used until the one who is to present them has become familiar with them and knows the specific purpose for which he is to use each one. Vague general statements are not part of visual instruction. A person must first himself visualize what a picture represents before he can, through it, lead to a visualization by another. This period satisfies the needs of persons wishing to use slides for a so-called lecture.

### Special Loan Periods

For teaching institutions there is a four-week plan of service. The school may retain shipments of slides four weeks, provided it orders regularly each month and uses the slides a few at a time in the classroom as the topics of the course are reached.

As a means of better establishing the meaning of classroom use of visual aids to instruction, a special set of 237 slides on South America is allowed to remain in a school for a quarter of the school year for the use of a particular teacher. Special conditions as to equipment and use are imposed.

No recent reckoning has been made to show what proportion of the slides are lent for classroom use. Roughly speaking, it amounts to about one half.

*Early Beginning.* The Education Department of the State of New York as early as 1886 began through legislative appropriations to encourage visual instruction. The work has been carried on for 35 years. The aggregate annual appropriation has run as high as $50,000. The current appropriation is $15,000 for additions to the collection of visual aids—negatives, slides, and prints—with at least an equal sum expended for salaries, office equipment, supplies, printing, and distribution. In 1911 a fire destroyed the accumulations that had been made up to that time. The slides previously offered were mostly travel views intended chiefly for popular lecture use. The present collection includes a much wider range of subjects. It is based primarily on the school course of instruction, but is also adopted for extension work.

*Ultimate Results.* A commercial concern or an organization formed to carry on a particular work may be tempted to seek immediate ends and be warranted in doing so. A bureau maintained to serve a large constituency and operating for a long period of time should lay stress upon what can ultimately be accomplished. It should constantly check its activities to insure results that are unquestionably worth while and permanent in character. It should resist every impulse to do the thing that is expedient merely for the time being. It should have faith in the ultimate worth of what it is undertaking. This is particularly true in the field of visual instruction, which at present is not clearly defined as to purposes and method and is subject to attempts toward commercialization.

## North Carolina Sets a Notable Example

The Department of Education of the Division of School Extension of North Carolina is doing strikingly constructive work in sending motion pictures to its citizens in the counties farthest from the centers of education.

The difficulties of distance were overcome by taking the exhibitions to the towns in the backwoods districts. Projectors, generating plant, screen, and all other necessary equipment were mounted on three-quarter-ton trucks, and each truck worked on such schedule as allowed it to give an exhibition in each locality twice a month. The plan has been so entirely successful that the Department of Education now has twenty county units working on full time, with a monthly attendance of 45,000 people.

# GOSSIP-GATHERING *on* FILM BOULEVARD

ANNOUNCEMENT is made of a new non-theatrical film distributing organization, to be known as Temple Pictures, Inc. The organization's personnel includes an unusual group of men. Mr. John Rudin, president of the King, Richardson Company, Chicago, is president of the new concern; Dr. J. K. Shields, producer of "The Stream of Life" and "A Maker of Men," is vice-president; Dr. Howard H. Russell, founder of the Anti-Saloon League, is secretary; and the treasurer is Mr. Charles E. Coleman, a Chicago banker. The other member of the board of directors is Judge Benjamin Franklin Jones, of Newark, N. J. The executive headquarters of Temple Pictures, Inc., is at 2301 Prairie Avenue, Chicago.

The corporation intends to open branches at various strategic points throughout the country. Two branch offices are already open —the Chicago branch, at 5 N. LaSalle Street, in charge of Mr. Bertram Willoughby, and the New York branch, at 46 W. 24th Street, under the supervision of W. H. Shields, son of Dr. Shields. The organization has the exclusive distribution of "The Stream of Life" and "A Maker of Men," as well as of any other pictures produced later by the Plymouth Film Corporation, and additional religious and educational material of special worth is being secured as rapidly as possible.

* * * * * * * * *

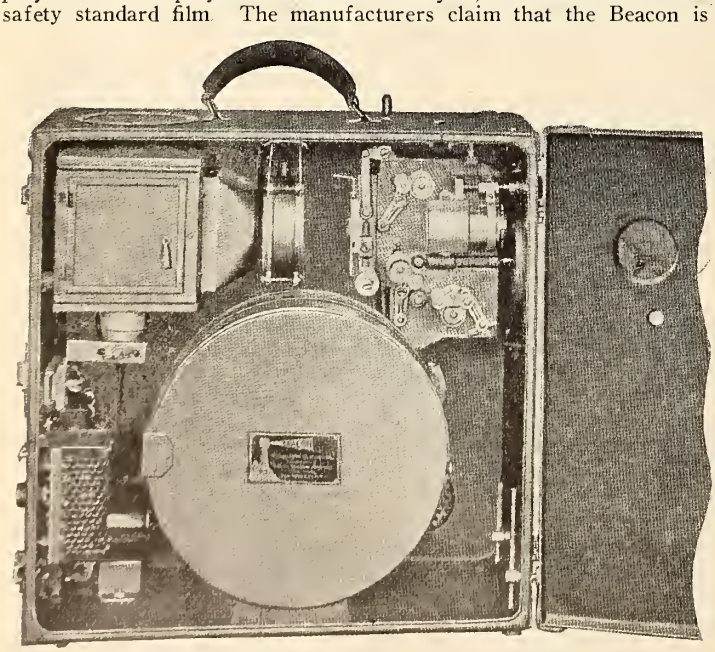
Bosworth, DeFrenes & Felton, of Wilkesbarre, have recently produced for the Eastman Kodak Company an extremely interesting film entitled "A Trip Through Filmland." In this picture the optience is allowed to trace the manufacture of film from the growing of the cotton to the film's use in the motion-picture studio. The film gives an excellent idea of the great Eastman plant at Kodak Park, Rochester, and has been highly praised by metropolitan papers after its showing at large theatres in New York.

* * * * * * * * *

The Classic Features Film Co., 51 E. 42d Street, New York City, has made arrangements with several producers of exceptional motion pictures to reissue these subjects for the non-theatrical field. The company is making every effort to secure pictures based upon famous masterpieces, and these are to be released by the outright sale of prints to schools, colleges, and non-theatrical exchanges. The concern does not rent films, but acts only as a clearing-house for films of merit.

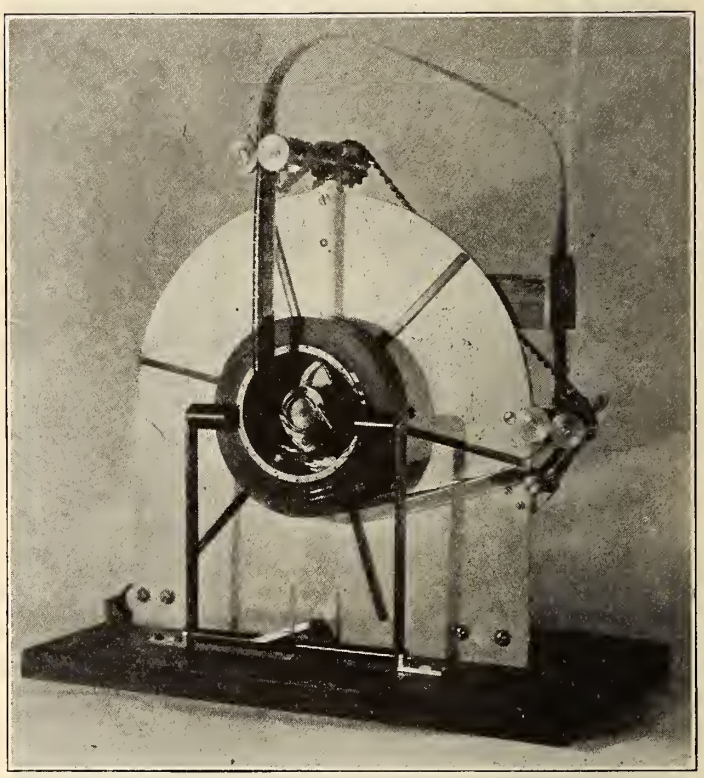
* * * * * * * * *

Withington-Hunting, Inc., 501 Fifth Avenue, New York City, announces that it is now distributing its perfected product, the Beacon projector. This projector comes in two styles, for standard and for safety standard film. The manufacturers claim that the Beacon is



extremely simple, compact, and quiet, and that it can be used with a throw of 90 feet. The illustration gives an idea of the mechanical arrangement of this projector.

The illustration is of the Repeatoscope, the non-rewinding instrument just perfected by Charles F. Herm, 220 W. 42d Street, New



York City. The whole machine is fastened to the top of the projector in the same position as, and taking the position of, the top magazine. The film goes from the top sprocket of the Repeatoscope to the top sprocket of the projector, and is then threaded as usual. But instead of going to the takeup the film is threaded on the bottom sprocket of the Repeatoscope, cemented to the tail of the film, and from there taken up by the revolving roll of film, in position to be passed back through the projector.

Mr. Herm believes that his invention, aside from its theatrical value, will be greatly in demand for school projection and for sales and other industrial purposes.

* * * * * * * * *

The Geographic Film Company, 138 W. 7th Street, Cincinnati, announces that its mammoth production—the complete geographical history of the Bible—is practically ready for distribution. The course itself consists of about 48,000 feet of material, divided into the following programs: Bethlehem, Southern Judea, and Egypt; Northern Judea and the Maritime Plain; Jericho and the Jordan; Jerusalem; Shiloh, Samaria, and Galilee; and Damascus, Lebanon, and Mt. Carmel. Aside from this course, special arrangements of the material have been developed, on such subjects as temples and the tabernacle.

It was stated that, although final plans for distribution had not been selected, probably one well-known, respected person in each community would be chosen to give every church in that community an opportunity to put this invaluable material before its people, no matter whether or not the church happened to own a projection machine.

* * * * * * * * *

"General Science Visualized," a book on the correlation of films with science courses, has been brought out by the United Projector & Film Corporation, 69 W. Mohawk Street, Buffalo. The material has been compiled by J. H. Wilson, formerly in charge of visual instruction in the Detroit public schools. Under each subject are given: Names of films for the basic course, with their numbers in the catalogue of the United Projector & Film Corporation (all films discussed are safety standard); and names of films for the supplementary course, with catalogue numbers. Then, under a new heading, are given, for each subject, names of the basic films, the pur-

poses of the lesson, and the facts that are being presented visually.

The volume shows evidence of careful preparation by capable hands, and warrants examination by every instructor who has installed or is contemplating the installation of safety standard projection equipment.

* * * * * * * * *

The Fox Film Corporation, 55th Street and 10th Avenue, New York City, announce the opening of an Educational Division and also an Industrial Division. The two new divisions are to be under the direction of Mr. Herbert E. Hancock, formerly director of Fox News. The Educational Division has access to hundreds of thousands of feet of negative appropriate for the preparation of valuable instructional reels, and work has already been started upon the selection of the finest material in this group.

* * * * * * * *

A number of universities and other educational institutions have adopted James R. Cameron's volume, "Motion Picture Projection," as the standard authority on projection, according to Mr. Cameron. The book, consisting of 560 pages, and thoroughly illustrated, is based upon experience gained over an extensive period that included the instruction of thousands of disabled soldiers for the Red Cross and other rehabilitation agencies. The International Alliance, whose opinion is considered final by theatrical projectionists, has endorsed "Motion Picture Projection."

* * * * * * * * *

Visual Symphony Productions, Inc., 220 W. 42d Street, New York City, announces a series of productions of most unusual and valuable character. Twelve famous operatic selections have been chosen, with care as to their screening potentialities; these have been visualized in from 1,000 to 1,500 feet of film each, and have been perfectly synchronized to the music of their respective selections.

Real artists have been chosen for the interpretations. For instance, Adolph Bohm, ballet master of the Metropolitan Opera, is to appear in the "Dans Macabre."

The twelve selections to be reproduced are:

Saint-Saens' "Dans Macabre"; DeBussy's "Fann"; Beethoven's "Pastoral Symphony"; the Japanese Melody from Tschaikowsky's "Nutcracker Suite"; the Rimsky-Korsakoff "Scheherazade"; Schumann's "Scenes from Childhood," in eleven 1½-minute versions; Wagner's "Flying Dutchman"; Tschaikowsky's "Marche Slave"; Grieg's "Peer Gynt Suite"; Beethoven's "Moonlight Sonata"; Gilbert and Sullivan's "Pirates of Penzance," and Mendelssohn's "Fingal's Cave."

## *Interesting Men* on the *Boulevard*

**This series would bring before you men prominent in the commercial phases of visual instruction, for these individuals have played an important but generally unrecognized role in stimulating the use of visual aids beyond their immediate interests. No particular sequence has been employed in the series**

### *Herman A. DeVry*

THIS gentleman with the name so familiar in the non-theatrical field (we regret that his disregard of such vanities as photographs prevents the reproduction of his smile here) would seem to have rightful reason for mention in this column. When a man has exhibited educational films and worked to produce finer means of projection over a period of 24 years, as has Mr. DeVry, he is a non-theatrical pioneer in every sense of that sometimes abused expression.

In 1898, in Kansas City, Missouri, this pioneer projected his first educational film—the machine being a Lumier projector, and the film a few views taken in France. In 1899 he exhibited motion pictures at the Omaha Exposition, and in 1900 Mr. DeVry screened the first version of the Passion Play. At this time most cities of from 25,000 to 30,000 population did not have electric lights; and in the few exceptions the current was available only at night. This projection specialist claims that even during these early perambulations he had conceived a vague idea of a projector built in a vest-pocket edition.

As the years went by, Mr. DeVry studied various plans, discarding many possibilities that looked promising at first glance; but in 1910 he came upon the thought of building the projector within its own carrying case. At the time when Mr. DeVry started to experiment with this plan in his basement, none of the successful projectors weighed less than 100 pounds when packed for transportation; no projector motor weighed less than 30 pounds, and no incandescent lamp was available for projection purposes.

These are some of the problems that this pioneer faced—and overcame. And perhaps the best evidence of Mr. DeVry's progress is to be found in the fact that the DeVry factory, using over 100 employes, has supplanted the little basement workshop where the initial work on the DeVry projector was done.

## On the Visualization of Geography

FROM the New York State Education Department is received a pamphlet that should prove of marked service to the user of visual aids in geography: "Outline of Visual Method as Applied to the Teaching of South America." The material is compiled under the supervision of Alfred W. Abrams, Chief of the Visual Instruction Division of the Education Department, from whose able pen comes the contribution in the National Academy of Visual Instruction official department this month.

The pamphlet's scope is best indicated by an itemizing of the subheadings, which are as follows: Equipment Required; The Teacher; In Which Grade; Time Required; Time to Be Given to Pictures; Number of Slides to Be Used during One Exercise; The Study Period; Map-Drawing; Use of the Textbook; Relation to English; On Teaching Latitude; Testing Pupils; Place Work; Use of Drill Map; Some General Suggestions; Reorganization of Ideas, and Results.

The practical application of the instructional data is found under the final subheading—Outline of Study with Some Teaching Points of Particular Pictures and Illustrations of Procedure. Here are listed for each country the slides to be used, points to be emphasized, the significant maps, and suggestive questions that develop the teacher's most constructive thought on each topic.

## A Visual-Instruction News Letter

FROM the Visual Instruction Service of the North Dakota Agricultural College, at Fargo, comes an interesting and valuable news letter concerning the local and general progress of visual instruction. Films and slides distributed by the institution are listed; practical advice for the care of films and slides is furnished; names of individuals obtaining good results by means of various forms of visual instruction are printed; and the bulletin contains considerable miscellaneous information that applies to visual instruction in the school, church, farm bureau, and community center. The subscription price of the news letter is 25 cents, based on a minimum of four issues annually; the number of issues is increased if the amount collected will pay for the printing of additional numbers.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# APPROVED FILMS *and* THEIR SOURCES

**New Releases of Travel, Literary, Industrial, Topical, and Comedy Subjects**

## Films for the Church, School, and Club

*The following list of approved pictures, reviewed, endorsed, and listed by the National Motion Picture League, with executive headquarters in New York City, is published for the purpose of stimulating a greater demand for pictures not only suitable for adults, but wholesome for children of all ages. By the aid of these weekly lists the general public may select a high-class show, schools and churches may arrange suitable programs, and theatre managers may book the better class of pictures. It is very necessary for the operator to make all cuts suggested below, in order that the films may be wholesome for children and young people. These omissions are suggested in order to save otherwise splendid, wholesome pictures from rejection. Pictures not suitable for this list receive no comment.*

**(See addresses of exchanges below)**

### GEOGRAPHICAL FILMS

**Recommended for Classroom Instruction**

**Kineto Review, No. 17.*** Reel, 1. Producer, Kineto Co. of America; exchange, National Exchanges. Remarks: Living Book of Knowledge series. Seeing Scotland. Wemyss Bay, world's longest extension bridge, Glenn Mamie, views from train. Falls of Mora, climbing Ben Nevis, bagpipers, steamer trip through lowlands of Rob Roy country, castle, highland locks, villages, Donelly castle, street minstrels, Oban pleasure boats, gala day for Jackies.

**Saba the Astonishing.*** Reel, 1. Producer, C. L. Chester; exchange, Community Motion Picture Service. Remarks: 3,000 feet above the Carribees in West Indies, tip of a crater, lake with no harbor, rocky cove, town called "Bottom" at top of mountain, winding stone stairs, ladies carried on shoulders of servants, empty jail, natives of Dutch origin, lime-juice king, lime trees, extracting oil from rind, grinding limes to pulp and pressing out the juice, "Madonna and Child" in niche of mountain, sugar factory in almost every backyard, build staunchest boats in West Indies, launching a newly-made boat.

**Toledo and Segovia.*** Reel, 1. Producer, Burton Holmes; Exchange, Famous Players-Lasky. Remarks: Map, scenes in city of Toledo, Spain, Moorish gate, walls, Spanish Rome, bridge of Alcantara, River Tagus, The Alcazar, street scenes, squares and churches, by rail to Segovia, shawls worn by men, place where Queen Isabella was crowned, street scenes, views of Roman aqueduct built without mortar.

**Cruise to Vera Cruz.*** Reel, 1. Producer, Burton Holmes; exchange, Famous Players-Lasky. Remarks: Cut scenes and titles of drinking at the three-mile limit. Departure from New York, Harbor of Havana, Cuba, Parque Centrale and Opera House, Prado, streets and ferries, types. Fort of San Yuan de Ulne, old prisons cleaned out in 1914 by Yankees, one of Carranza's refugees, Custom House, Hotel Terminal, city founded by Cortez in 1519, Plaza of the Constitution, bull ring.

**Bora-Bodar and the Bromo—Java.*** Reel, 1. Producer, Burton Holmes; exchange, Famous Players-Lasky. Remarks: Animated map, fantastically foreign Java, oxcarts, size of New York State, 33,000,000 inhabitants, Gov. House, Bora-Bodar pyramid, Shrine of Buddha, restored by Dutch, view from top, carvings and ornate sculpture, Batik decorations, Lake Bagendit, fishing, music, dancing, rich crust of a volcanic ridge, geysers, Tosani, sandy sea, crater, active Bromo through a telephone lens, paradise of lowland Java.

**Flaming Ice.*** Reel, 1. Producer, Robertson-Cole; exchange, National Non-Theatrical Motion Pictures, Inc. Remarks: Adventure-scenic. Glacier before it was buried in winter's snows, glacial stream at base of glacier. Diagram of glacier, moraine, ice hundreds of feet below moraine, countless rills and pools on surface of glacier, crevasses, ice-pinnacles, forces of darkness and cold meet forces of light and heat, coldness and stillness in crevasses, scenes in sunless caverns.

**The Four Seasons.*** Reel, 1. Producer, Raymond L. Ditmars; exchange, Kineto Co. of America. Remarks: Urban Popular Classic. SPRING. Frogs, pussy-willows, cricket, frogs' eggs, pollywogs, skunk cabbage, snakes, woodchuck, apple blossoms, birds, peacock, robins, baby birds, song-sparrow nest, chick emerging from shell, emu babies, baby squirrels, bear cubs, puppies, bat family, prairie-dog family, fawns, protecting buck shedding antlers, new horns sprouting, azalea blossoms, rhododendron. SUMMER. Daisies, dandelion seeds blowing, half-grown squirrels, growing antlers of buck, bees' cells like soap bubbles under pressure, caterpillars, frog, mole, bats, lightning, cumulus clouds, summer storm, rain, hail, path of lightning-bolt, trout, beaver dam, tadpoles, polar bear. AUTUMN. Goldenrod, bumble bees, slowly falling leaves, chorus of insects, caterpillar seeks shelter in beehive, chiseling of beaver, tree felled, food and wood gathered, moored near beaver's nest, cocoon, purple asters, bees working fast, carpet of leaves, rattler with babies, autumn storm, deer's antlers grown long and hard, porcupine puts on coat of wool under quills, woodchuck retires, rabbit turns white. WINTER. Ducks and otter discover strange substance in water (ice), first snow, woodchuck's hole, cirrus clouds, storm clouds, winter storm, polar bear, bison, snow crystals, heavy snowfall, drifting winds, breath of the blizzard,

## Exchanges Mentioned in This List

**How to Obtain Any Film Mentioned**

**The list gives the exchange distributing the film. Write to the address of the main office given below or look up your nearest distributing office of that concern in "1001 Films," Moving Picture Age's non-theatrical film directory, which every subscriber has, pages 12 to 19, inclusive.**

**Community Motion Picture Service,**
46 West 24th Street, New York City

**Famous Players-Lasky Corp.,**
485 Fifth Avenue, New York City

**Kineto Co. of America**
71 W. 23d St., New York City

**National Non-Theatrical Motion Pictures, Inc.,**
232 West 38th Street, New York City

**Pathe Exchange, Inc.,**
35 W. 45th St., New York City

**Society for Visual Education,**
806 West Washington Blvd., Chicago

**National Exchanges,**
398 Fifth Avenue, New York City


**USED PROJECTORS**

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**REAL BARGAINS**

BASS CAN SUPPLY YOUR EVERY NEED IN PROJECTION APPARATUS, BOTH MOTION PICTURE AND STEREOPTICON, FOR CHURCH, SCHOOL, OFFICE OR HOME.

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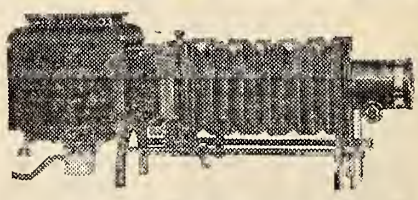
**FOR EVERY NEED**

**Complete Line of Stereopticon Lanterns, Slides and Supplies**
**Slides and Lectures in great variety, Loaned and Sold**

*Write for descriptive literature.*



**Send for our prices on The ACME PORTABLE MOVIE**

**Agency for Underwood Lecture Slides now owned by Keystone View Company**

**Geo. W. Bond Slide Company,** 4 East Lake St. Chicago, Ill.

# EAR–EYE–TOUCH

The Most Musical, Most Comprehensive and Most Progressive Step in Music-Education Now in National and International Use, Is the

**EFFA ELLIS PERFIELD MUSIC SYSTEM**

which balances visual instruction with the co-ordination of EAR and TOUCH.

**NOW USED BY OVER 2,000 TEACHERS**

and over 50,000 students of piano, other instruments and voice.

The appeal is individual, although critics, educators, parents, and students attest the remarkable advancement accomplished through the use of this system.

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3¼ to 6 inches
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9 to 11 inches
**$60**

# KOLLMORGEN OPTICAL COMPANY

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**Brooklyn, N. Y., U. S. A.**

*We manufacture "Snaplite Jr." lenses for portable projection machines.*


great drifts, snow craters, squirrel, deer, woodchuck asleep under snow, digging out, nothing but warmth awakens him, breathing scarcely perceptible, wild turkeys, wild water-fowl, hare skips over landscape where he does not match, Bunny Cottontail.

**Kwang Chow Fu, Canton, China.*** Reel, 1. Producer, Burton Holmes; exchange, Famous Players-Lasky. Remarks: Chinese coast, Canton, up the Pearl River, ancient pagodas, ages-old walls, idol worship, sanctuary of the 500 divinities, statue of Marco Polo, Chinese doors, main street in China, weddings, funerals, skyscrapers, waterways, and floating population, one-quarter million live on boats, floating suburb, flower boats for Sing Sing Festival, stories, rickshaws.

## BIOLOGICAL FILMS

### Recommended for Classroom Instruction

**Crayfish and Stickleback.** Reels, 1. Producer and exchange, Pathe. Remarks: Crayfish, anatomy, growing new legs after old ones have been severed, swimming, eating crabs and lobsters, eating small fish, feelers, head and thorax, eggs; stickleback, three-inch fish with spines along its back, grows in Northern Europe and North America, nests made by male fish, eggs numbering from 50 to 100, guarded by male, young fish newly hatched.

**From Scales to Antlers.** Reels, 1. Producer, C. L. Chester; exchange, Community Motion Picture Service. Remarks: Cut sub-title, "Speed laws be damned." Canoe trip in Quebec up the Atitamek River, fishing, camping, moose country, close-up views of moose along banks, baby moose.

**Pinfeathers and Pickaninnies.** Reels, 1. Producer, C. L. Chester; exchange, Community M. P. Service. Remarks: The peacock, baby night-hawk, yellow warbler, the chipping sparrow tree, feeding the young, baby pheasants, band-tailed pigeons, bluejay, southern birds on Gulf Islands, tern family, skinners, scissorsbeak, blue heron, white heron, pelican, black-necked stilt.

**The Monarch Butterfly.** Reels, 1. Producer and exchange, Society for Visual Education. Remarks: Larvæ get shelter and food from common milkweed; "feelers" at each end; when full grown, larva spins a silk button from which to hang by the tail; after hanging several hours, one white stripe remains and the antennæ shrivel; next it works legs loose inside old skin and works it off, emerging pale green chrysalis, wings tightly folded in chrysalis; legs, antennæ, and proboscis folded between wings; butterfly breaks out, very weak, wings dry and expand; strength comes through several hours' exercise, a perfect butterfly, male and female.


## General Science Visualized

The adaptation of Motion Pictures for School use.

A splendid Course of 64 films comprehensively arranged for the pupil, at a cost of $60.00.

The Course includes:

**—The wonderful Bray Pictographs**
**—How we hear**
**—How we breathe**
**—How life begins**
**—Thru life's windows**
**—Origin of coal**
**—Formation of dew**
**—And many others.**

Supplied with the Course is a handbook covering each Picture in detail; outlining each lesson purpose. The editing of this book was done by J. H. Wilson, former Head of Visual Instruction of the Detroit Public schools. Mr. Wilson reviewed every foot of film in the course.

The entire Course of 64 Basic and 200 Supplementary Films is on Safety Standard (non-inflammable) stock for use on any Safety Standard projector.

**"Without the Booth but Within the Law"**

Among over 1000 subjects available are Oliver Twist; Les Miserables; Vicar of Wakefield; David Copperfield; 18 films in General Physics and hundreds on Geography, History, Agriculture, Mining, Industry, etc.

If your School does not own a motion picture machine write for information about the Victor Safety Cinema.

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## United Projector & Film Corp.

General Office: 69-71 W. Mohawk Street, Buffalo, N. Y.

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More practical than a blackboard for use in the School or Sunday School Classroom.

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The "Trans-Lux" screen on which lantern slides are projected is the greatest screen invention of the century. Pictures on this screen are perfectly defined and intensely brilliant.

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DAVENPORT, IOWA, U. S. A.

132 West 42nd Street
New York City, N. Y.

38 So. Dearborn Street
Chicago, Illinois

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**"The Unequalled"**

Produces heretofore unattained

Plastic—Definition—Brilliancy

Gives exceptional results in

## DAYLIGHT

The proper screen for
Churches, Schools, Colleges, Halls, etc.
Produces soft, pleasing pictures which will not impair eyesight.

*Samples and further information on request*

**Walker Motion Picture Service, Inc.**

**63 Fifth Ave., New York City**


## Mechanics of Visualization

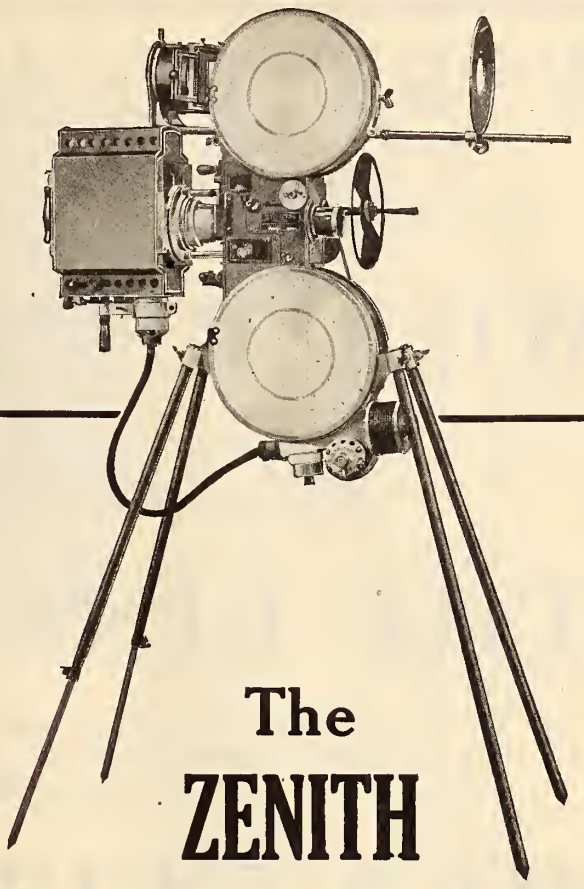
*(Continued from page 17)*

screens are well adapted to theatres in which the position of the seats with respect to the screen is such that the picture must be viewed at relatively large angles, for, no matter from what angle the screen is viewed, the brightness is the same because of the way in which the light is reflected.

Aluminized screens and ground-mirror screens, on the other hand, are examples of the limited-spread or narrow-angle class. A clean aluminized screen can be designed to reflect about 60-65 per cent of the light striking it, and will confine the reflected light to within an angle of 30 degrees. Ground-mirror screens when clean can be made to reflect approximately 80-90 per cent of the light and confine the light to within about 30 degrees. Such screens are well adapted to theatres in which the seats are so arranged that the picture does not have to be viewed at large angles.

It is well to emphasize the fact here that the foregoing reflection factors take for granted a clean screen surface. A very slight accumulation of dust can reduce the screen brightness very materially. There should be a regular schedule for cleaning the screen thoroughly, say so many times a week, or just before each show.

Extraneous light has much to do with the screen brilliancy. Obviously a higher screen intensity is required in a theatre or hall into which daylight is allowed to enter or where lights are kept burning at all times, than in one where all the light comes from the projection equipment. The effect of extraneous light is to decrease the contrast between the high lights and the blacks and half-tones on the screen. If, for example, the intensity of the beam in a dark portion of the film is, say, 1/50 foot-candle at the screen, and in high light the intensity is, say, 2 foot-candles, the contrast is 1 to 100. If upon the screen image is now superimposed an intensity of 1/10 foot-candle, due to extraneous light, the contrast becomes approximately 1 to 17. From this it is apparent that even a very low intensity of extraneous light calls for considerable increase in screen intensity if good contrast is to be obtained. Hence at all times, especially where a projector of rather low power is being employed, there should, if possible, be no extraneous light of any kind while projecting.

# The ZENITH Motion Picture Projector

Connects to any lighting socket without special wiring—simply screw the plug on the extension cord into any lighting socket and the universal motor and standard Mazda Lamp are ready for use.

The Zenith is most moderately priced, and yet offers the dependable stability and the perfect projection of the strictly professional model, even at long distances. Very easily operated by even the inexperienced.

Portable, safe, takes any standard film, fully guaranteed. Weight 50 lbs. Stereopticon attachment.

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"A Clearing House for Films of Merit."

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## Highlights

(*Continued from page 21*)

relatives, and would not even leave her hotel. The ice is finally broken by an uncle from Casco Bay, Maine, who comes down to acquaint himself with the perverse maiden, and his outstanding benevolence and love win Sylvia so completely that she returns to Casco Bay with him.

The dominant principle of the uncle's existence—that one should open his mind to the good and refuse to recognize the evil—is impressed upon Sylvia by his living example. She is not easy to convince that her life may be just as happy as that of the girl who has at hand every luxury, nor can she readily put down her pride and make advances to her relatives rather than feel so certain that they are only pitying her.

The story comes to a climax with the capsizing of Sylvia's boat during a storm. Her rescue and the immediate consequences clear away the cloud of her misgivings, and she realizes that such facts as seemed to be against her were in reality aids to her eventual happiness.

I would suggest one cut. The scene in which the artist and his friends imbibe so freely from wine glasses serves only to impress upon us the thoughtless, carefree existence lived by Sylvia and her parent, and the end served does not justify the inclusion of this scene. The trouble of holding an envelope over the lens for a moment or so at this point will forestall any possible protests.

This picture is valuable for its advocacy of certain principles that may sound theoretical but are exceedingly practical. Our children should grow to recognize the good that is all about, and they should keep their minds from the evil that does make an appearance on occasion. "Open Shutters" could have none but a beneficial effect upon any group of children or young folks.

The picture is distributed by Universal Film Exchanges, Inc., 1600 Broadway, New York City, with branches in every large town.

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in accurate portrayal the essential items of Jesus' time among men.

I cannot but think, when reviewing such material as "The Dawn of Christianity," how clearly the Bible lessons may today be impressed upon the mind of the Sunday-School pupil. This picture, for instance, follows biblical facts faithfully, and no longer need the Sunday-School teacher feel that she is able to instill merely vague ideas in the thoughts of the children.

"The Dawn of Christianity" is distributed by Kinema Film Service, 808 S. Wabash Avenue, Chicago.

## "RICHARD III"

IN this version of the English classic the exhibitor who seeks accurate portrayals of bygone days will find satisfaction. The picture, in five reels, follows the story as closely as one could wish; the physical condition of the film is excellent; and the photography is satisfactory.

The story of the princes in the tower is a tragic one, and the picture is plentifully sprinkled with executions and other sorrows—all of which must necessarily be included if the integrity of the picture is to be preserved. The aspirant to ermine struts villainously—oh, *so* villainously—and the headsmen whisk index fingers significantly across their jugular veins as they hurry in search of the next victim.

The subtitles could be much improved. At present they are not complete sentences—for instance, "The Fight at the Bridge"; and they do not explain sufficiently to make all of the action entirely clear. And if I were projecting that film I should not care to have the class witness the complacent bowing and scraping indulged in by the leading character, Frederick Warde, at both the start and finish of the picture, in the attire of 1922. This is not beneficial; but covering the lens at the proper moment will dispose of this objection.

The atmosphere of the times is admirably maintained in this version, and it can be made to play a worthwhile part in the school program. The film is distributed by Lea-Bel Film Company, 804 S. Wabash Avenue, Chicago.

## The Sunday-Night Problem

(*Continued from page 11*)

a better psychological effect than throwing the lights on and off.

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It is no longer difficult to find suitable films for church use. One of the best companies that we dealt with in the early days of our venture was the New Era Film Company, Chicago. They have some excellent subjects and not a foot of objectionable film. One of the greatest pictures that we had was "Satan's Scheme." "The Penny Philanthropist" and "The Courage of the Commonplace" are tremendous sermons in themselves. "The Hushed Hour," a First National attraction, ought to be shown in every church. We have had it three times. The last time I spoke on the topic "What Is Real Conversion?" The effect was very marked. If a man wishes to speak on the evils of gambling he will find a powerful illustration in "The Family Honor," also distributed by First National. The menace of Mormonism is vividly portrayed in "The Mormon Maid" (Ohio Film Exchange, Cleveland). "Evangeline" (Fox), "Other Men's Shoes" (Pathe), "The Blue Bird" (Famous Players), "Earthbound" (Goldwyn), "Dr. Jekyll and Mr. Hyde" (Famous Players), "Every Woman" and "The Eternal City" (Famous Players), "The Old Homestead" (Famous Players), and "The Old Nest" (Goldwyn), are among the greatest pictures ever made. The most effective picture that could possibly be used for Mothers' Day or a sermon on the home is "The Old Nest." It melts the hardest heart. "The Problems of Pinhole Parish" (New Era) is a fine picture. "The Stream of Life" (New Era), is very good.

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My report would cover such items as:

1. Present extent of the local field for distribution.
2. Possibilities for development.
3. Methods of development.
4. List of suitable films available, together with costs.
5. Methods of financing the enterprise.
6. Supplementary lines of endeavor.
7. Possibilities for profit.
8. Possibilities for service.
9. Type of organization required.
10. Personnel.

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## Visual Instruction in Utah

*(Continued from page 10)*

programs cannot hope to succeed unless they can put on a program which is *mechanically* the equal of professional showings, as well as *intrinsically* much better.

According to the Utah Educational Review:

An interesting aspect of the Logan project is that the high school has found the best equipment possible to be a sound investment financially. Two years ago, according to figures supplied by Principal Hamilton, the Board of Education advanced money to cover the following expenditures:

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| Two machines | $1,000 |
| Generator (direct current) | 850 |
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By January of this year the whole of this sum will have been returned; in addition the school is the possessor of a portable motion-picture machine for classroom use. The proceeds of the Friday-evening programs paid for this machine and have paid all rentals for classroom films.

A beginning has already been made toward a "Know Utah by Visual Method" campaign, and in gathering a "Know Utah" visual library. Last year, as a narrative-exposition of law-making, the Division filmed the Utah legislature in action.

## South America via the Slide Route

*(Continued from page 14)*

I have not stressed location of the important cities, rivers, mountains, and capes. Rank heresy, mayhap, to the devotees of the old "sailor geography," on which I was brought up myself. This treatment does not provide for location of such rivers as the Tocantins, Ucayali, Tapajos, Xingu, Essequibo, Corentyn, Parana, and Paranahyba. A child learns such drybones only to forget them at the first favorable opportunity, and the teacher wonders how so much has slipped from the minds of her pupils when the lesson is only a week or so old. Rather the wonder is that the pupils have assimilated as much as they have.


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*(Continued from page 10)*

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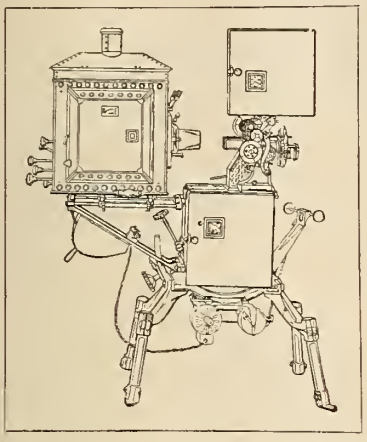

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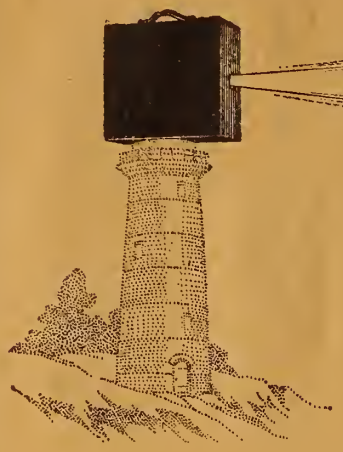


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# MOVING PICTURE AGE

*The Only Independent Magazine in the Field of Visual Instruction*

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THIS publication takes pleasure in announcing the opening of its own projection room, at the Chicago offices, with facilities for screening material on both safety-standard and standard stock. We gladly extend the courtesies of this projection service to our readers and advertisers without charge, and trust it may prove of value in the conduct of their various services.

THE EDITOR

Vol. V MARCH, 1922 No. 3

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To do both and instruct is better.]*

# MOVING PICTURE AGE

*A Monthly Publication Devoted to the Interests of Visual Instruction*

**Publication Office: 418 South Market Street, Chicago, Illinois**
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# A Chat with the Editor

WHAT with the N. E. A. convention, and visiting contributors, and visual-instruction breakfasts at the Congress—to say nothing of visual-instruction nights at the office because convention days are not intended for work!—I am able to certify that the last week has seemed but a day. I have chatted with Mr. Singley of Meadville, met friend Reeder of Detroit, discussed the new association with Dr. Crandall, dined with the charming Mrs. Truesdale of Fox Films, taken breakfast with Harry Levy of—oh, you know as well as I do!—and put Rowland Rogers aboard his train for the East, to mention a few incidents of the last three days. The time was well spent, you will agree.

✣

Parents and others who take a live interest in the subject of better motion pictures will find both pleasure and information in the article entitled "When the Mothers Enlisted." It is not often that such a fine case of woman's accomplishments with community films is revealed, and we consider this is no more than a reasonable indication of what might be achieved by the ladies of any community. Along the same line of thought, Mrs. Woodallen Chapman has furnished a brief list of films approved by the Motion Picture Committee of the General Federation of Women's Clubs, as well as a discussion on educational films.

✣

Rev. Boag has settled permanently the question in some pastor's minds as to the installation of motion pictures in the church. Personally, it is hard to see how such sound plans as he follows could be other than successful. The discussion on "Missionary Messages" throws open an opportunity for films that has been too little seized upon.

✣

The use of our schools for Americanization purposes is ably discussed by Mr. Balcom; and in the Academy department Mr. Hollis takes a sane stand in regard to saner thoughts on visual instruction. The field would benefit by the acquisition of more men of such calibre as these.

✣

It seems advisable to publish, from time to time, lists of films that have been found satisfactory for church exhibitions, as the requirements for these showings are of course particularly rigid, and the exhibitors wish to benefit by the opinions of other church exhibitors. I would greatly appreciate receiving from every pastor who uses films a list of those that he considers worth using, with number of reels and name and address of exchange.

✣

The MOVING PICTURE AGE projection room is now open. Both standard and safety-standard projectors have been installed, and it is hoped that many readers will be able to avail themselves of the projection service we extend to them. Film distributors who wished certain pictures reviewed need only send them on to me, and the only expense will be that of transportation.

THE EDITOR.


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# EDITORIALS

IN THIS FAIR LAND that we like to call free has arisen a situation that mocks our sincere belief in American freedom. Not that the oppression functions from without; this nation will be noticeably undisturbed by external interference for a few years at least. But within our borders is occurring the incipient development of a class of merchants that say, "We will not permit the product we deal in to be used for the best interests of the school, the church, or the entire community."

Several weeks we received an appeal from Cincinnati for assistance. At the demand of the manager of a Cincinnati motion-picture theatre the exhibitors' association ruled that no dramatic films whatsoever—*not even those that the theatres had run or would not consent to run*—should be rented to non-theatrical organizations such as schools, churches, municipal institutions, community centers, and similar establishments. Some of the exhibitors do not agree with this policy, but their opposition, if it was voiced at all, has counted for nothing; while the protests of non-theatrical exchanges and of concerns maintaining non-theatrical departments have melted before the exhibitors' threat of boycott for the transgressor of the autocratic edict. The present *status quo* is that a committee representative of Cincinnati's citizenry is being chosen to present its grievances before the exhibitors' association. We have sufficient faith in the acumen of Cincinnati's theatrical film exhibitors to believe that the strong presentation of the non-theatrical exhibitors' case will result in a prompt and amicable adjustment to the satisfaction of both parties. If the exhibitors' association is so lacking in business judgment as to reject the reasonable demands of the constituted educational, religious, and civic agents of Cincinnati's population—well, suffice it now to say that the exhibitors will do wisely to rescind that recent motion!

Again, consider the article by Mr. Teall in this issue: another instance of an exhibitor who, in his august might, rule that "a high school had no right to the use of any film that told a story"! We trust the bourgeoisie doffed its headpieces and intoned a lusty "God save the king!" as the herald read from his script the royal decree.

Some readers will regret that Mr. Teall's frank discussion has been published, because of its possible effect upon the man just entering the field of visual instruction. But we know that the wideawake, serious-minded pastor or educator, the man who would make his mark in any activity he undertook ,and this four-square man needs no more armor than to understand accurately the situation he faces and must dominate. Therefore Motion Picture Age throws light upon these problems that involve the best interests of our communities; but it is as ready to reinforce the efforts of the worthy cause in practical ways as it is to expose the evil.

The church and the school are the foundatin of the truest and ablest citizenship; the citizen who opposes the efforts of the church toward more thorough religious training, and those of the school toward more complete and vital education, strikes a body blow at his fellow-citizen. The theatrical exhibitor who attempts to prevent film showings of a non-professional character in the churches and schools of his community is a public danger —he imperils, not alone the structure, but the very groundwork, of democracy. We can conceive of no community so indifferent to the welfare of its social organization as to permit this virtual anarchist to exercise the authority he has pre-empted; if such community there be, it deserves no better fate than to be ruled by a grasping monopolist.

THE DEVELOPMENT MOST SIGNIFICANT to visual instruction, in the recent convention of the National Education Association, occurred at the Visual-Instruction Breakfast, held at the Congress Hotel.

At a previous meeting, at which probably not more than 50 per cent of those attending the breakfast had been present, tentative plans had been laid for a "National Visual-Instruction Association." This plan was outlined somewhat vaguely at the breakfast session; but immediately considerable discussion arose as to the exact scope of the proposed association, its connection with or its distinction from the N. E. A. Visual-Instruction Section and the National Academy of Visual Instrction, its possible duplication of the work performed by one or both of these visual-instruction groups, and any indications that it could accomplish more definite benefits than had these bodies. Dr. E. L. Crandall, president of the Visual Instruction Association of New York, and chairman of the session, explained that the National Acamedy of Visual Instruction was felt to be primarily of benefit to the university educators, and had little significance for the visual instructionists operating in high schools and the grades; that the Visual-Instruction Section of the N. E. A. never had shown signs of life (there were no dissenting voices!); and that the new body would have no connection with the N. E. A. except as it might be recognized as an affiliating organization, nor no necessary connection with the National Academy of Visual Instruction. As to definite aims, the new organization, according to Dr. Crandall, planned at least to render practical service to the common-school visual educator, and to give the producers and distributors of visual materials a voice in the movement in which their time and funds are invested. The majority of those present at the breakfast session were commercially interested in visual aids, and several of the officers of the new body were chosen from the commercial interests.

What is the occasion of this organization in a field ostensibly already occupied by such a body? (While, in answer to a question as to the apparent duplication of the National Academy's function, the statement was made that the new organization would operate in a field untouched by the Acamedy, it is reasonable to feel that if the Academy was considered to have been serving its purpose the normal procedure would have been merely to extend the Academy service, not establish a new group.) Study of the movement and its sponsors points to two reasons, justifiable or not, for the step; the feeling among a number of visual educators that the Academy has been nebulous and theoretical, but has not been constituted the competent clearing-house through which these daily users of visual aids may secure dependable information and practical guidance; and the attitude of some commercial interests that they are entitled to be heard on the problems of visual instruction. (Dealers in visual aids are allowed to become associate members of the Academy—dues, $1—or contributing members—dues, $50; but no commercial man may be heard in the deliberations of the Academy, nor vote upon measures.) One distributor of equipment expressed himself thus at the session: "I pay the Academy $50 per year for the privilege of keeping my mouth shut!"

What of the assertion that the Academy is lacking in practical significance to the visual educator? The very fact that a group of visual-instruction advocates, some of them members of the Academy, has banded together in an organization to perform duties unquestionably within the jurisdiction of the Academy might well analyze its own strengths and weaknesses, or that we are witnessing a political move; and we have no grounds to support the latter theory.

As to the plaint of the commercial man—we say without reservation that he is absolutely in the right! The Academy was founded on clean-cut ethical principles, which it has been successful in maintaining without taint; and adherence to these principles seemed to dictate that the man who profited financially by visual instruction could not expect as free a hand in deliberations as the man who sought only the general betterment of his visual service and the general field. But the weakness of the plan was that it put the commercial man in the undemocratic position of supporting an organization in which he could exercise no control, nor even express an opinion; his sole privilege was to contribute!

It is obvious that an organization of visual educators cannot admit to identical membership the very men whose product these educators must at various times analyze and debate upon; but there is nothing to preclude a system of parallel membership, with an educators' branch and a commercial men's branch, and with every man, whatever his vocational status, at least enjoying his constitution-given right of free speech in the deliberations that concern him. The Academy should see a basis for constructive action in this or a similar improvement of an arrangement that has proved untenable.

If the National Academy of Visual Instruction limits its functioning to the field of university extension service, as is claimed, it would be well that visual educators should know this. If the Academy is unlimited in its scope, it should make itself so forcibly felt in the work of the common-school visual educator that its scope cannot but be properly understood. (We are given to understand that plans for an approved Academy pedagogical film and slide library are under serious contemplation, and are to be debated at the April meeting; the early development of such a practical project will do more to tell the true story of the Academy's worth than would hours of oratory.) Moving Picture Age has always been an advocate of the Academy, as being the only organization of its kind, and we are interested to note the attitude of the

Academy concerning the inception of the enw body. Sometimes a judiciously tossed bomb has actually beneficial effects.

Our only regret in the entire matter is that we may be forced to see two national groups of visual educators doing in half-hearted fashion what one real organization could accomplish in worthwhile style. If the two groups see fit to work in separate and well-defined fields, they are to be commended; if they decide to merge in one comprehensive group, so much the better; if each wants to be "it," we may expect a situation as confusing to the visual educator as it is wasteful for the entire field.

For the sake of the broader visual instruction that can be ours if we will but build securely, let's sit around the table and lay our plans before we begin to pile bricks. Let's define our issues; let's stick by the policies we know are sound; let's play this game in a man's fashion, and "get somewhere"!

SEVERAL MONTHS AGO Mrs. E. B. Wilson, in charge of community motion pictures in Davenport, Iowa, contributed a brief discussion of her activities to the columns of MOVING PICTURE AGE. At that time we felt that the material would be of some interest to certain of our readers; but we were in no sense prepared—nor was Mrs. Wilson—for the ensuing landslide. Three weeks after the publication of the article we received from its author a sheaf of unanswered communications, a plea for help in answering the eager questions (Mrs. Wilson had answered as many letters as possible before being forced to enlist our co-operation), and a second MOVING PICTURE AGE contribution in which she had replied to the questions commonly propounded by her inquirers. Whereupon we began to realize the fact that community motion pictures are assuming in incredibly increasing degree a responsible and logical position in the activities of the American community.

Where is found the occasion of this assumption by the social group of what would seem to be the individual's rightful opportunity for profit? The answer is plain enough: The individual took his opportunity, and he profited—so much so, in fact, that he developed a mental image of himself and his motion-picture theatre as indispensable to the social system. The pity of the situation is that this individual could have developed his instrument of amusement until it had become in truth what he *thought* it was—an institution without which the community life would fail to produce comfort and happiness; but he contributed in this potentially dominant feature of the social group merely the mechanical equipment, a sense of film values in most cases dollar-dimmed and frankly indifferent to the social significance of the unmoral picture, and the indispensable cashier.

Unfortunately for this short-sighted person who thought the rights of the public ended where the rights of the individual began, the public, showing a long-smouldering resentment at this usurpation of its right to enjoy proper and satisfying pleasure, has brought the proprietor of the film theatre about with a sharp turn. In some communities the exhibitor has seen the weakness of his policy and has sincerely endeavored to instil in his exhibitions the needed elements and purge from it the objectionable, and is therefore maintaining his business and improving his general status in the community. There are localities wherein the exhibitor has practically defied the serious-minded citizens who protested the detrimental influence of his character of exhibition; *and no factor is doing more to encourage the immediate installation of community motion pictures throughout our land than the exhibitor who ignores or flaunts the united expressed demands of his community.* There are, also, instances where the exhibitor has been both a far-sighted business man and a good citizen, and has maintained his institution on such a plane and with such consideration of public welfare that no occasion for change of the existing system has arisen. One of these conditions applies to every community in the United States smaller than a city.

To the citizen who would further the community's highest interests along this novel channel of modern citizenship we say: For each of these situations there is a constructive procedure. Where the exhibitor has seen the writing on the wall and has faced about, give him personal encouragement and public support, and go directly to him with inquiry as to how you may help him further improve his exhibitions; such cordial appreciation leads a man forward to real achievements. Where the theatre man greets your reasonable protest against objectionable pictures with a persistently maintained attitude that he will not consider the moral interests of the public (without whose support he would be in the bankruptcy court)—that is the occasion on which you can only mobilize your community for defense against the common enemy of integrity and decency. Where the exhibitor has so conducted his showings that they are actually above reproach—well, the most proportionate step we can think of would be to elect him mayor and erect his monument in the town square, for he certainly merits both increased responsibility and permanent fame.

We have not spoken of the community that has no theatre. Such a social group has need of community motion pictures, and these may be installed in a church, a schoolhouse, or a community clubhouse. The latter arrangement is preferable, for there is then no possibility of factional or creedal hindrance to the fullest enjoyment of the project; but today many communities are being capably and happily served by film showings both in churches and in schools, where community houses do not exist.

Now—what of the exhibitor who will not improve the moral quality of his exhibitions? In all frankness we say—and we would say it to the exhibitor in the identical words—*Combine the community's strongest forces for civic welfare to dispose of this public menace in the same prompt fashion as any other public menace.* But let us repeat the significant words: Combine the community's strongest forces for civic welfare! The Catholic church, the Chamber of Commerce, the synagogue congregation, the Boy and Girl Scouts, the Methodist and Presbyterian and Baptist and other religious groups, the Red Cross and Y. M. C. A. and Y. W. C. A.—these are some of any community's strongest forces for civic welfare. Let no special group say: *"We* shall conduct the community motion pictures!" unless conditions make the move obviously expedient; in the first place, you are possibly closing this community recreation to some of the population because of prejudice, and, in the second place, you are entering upon an activity that thrives best with the comparatively unlimited resources that an individual project could not and a genuine community project could command. Only by instituting a satisfactory system of community exhibitions, heartily endorsed and supported by the citizens, will you eliminate your public menace; and the end sought would merit community co-operation even if that act itself were not so beneficial and satisfying.

THE NON-THEATRICAL FIELD IS now passing through the stage in its growth where it is deemed fair game for experimentation by all. We find occasionally the fly-by-night dealer in films, imbued with the chimerical notion that he can gather a collection of worn-out films, flood the non-theatrical market with the material, and make a "killing." Then, to take a more pleasing instance, we have numbers of comparatively small exchanges that are actually in the field as permanent institutions, intending to expand as their business warrants it. And at last is beginning the influx of the large theatrical concerns that recognize the necessity of having a hand in the non-theatrical field, now so obviously the promising territory of the future.

There are certain fundamental business principles common to every line, and also a number of peculiarities of non-theatrical business, that such organizations as Pathe and Fox and Paramount and Universal must consider in the development of their non-theatrical departments. The non-theatrical department cannot be expected to pay dividends within the first year, unless its offerings be conspicuously fine and its advertising broad; moreover, this department will never be profitable if the concern is content to lay aside a number of old prints and let that constitute its non-theatrical equipment. Also, when the right type of material is available it must be handled by a man or woman who knows how to meet and talk the language of the pastor, the teacher, the social worker, the club woman, and who understands their film problems and knows the answers.

The concern with the most successful non-theatrical department will be found to have observed these principles: Search your records for the pictures that logically belong in the non-theatrical field; edit them carefully, and put them in the best possible physical condition; spend money as you would on your theatrical business—if you lack enough faith in this field to give it a fair trial, stay out until you are ready to truly serve the exhibitor and thus progress yourself; give your non-theatrical offerings consistent publicity. And one of the keenest things a producing concern can do—and a plan that several producers already are following—is to produce material of such a nature that following its theatrical run it is ready for unlimited years of non-theatrical use. Is not that the final word in good business?

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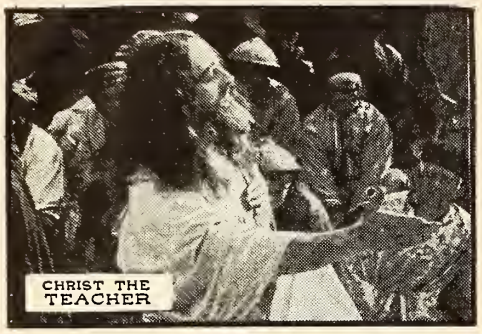

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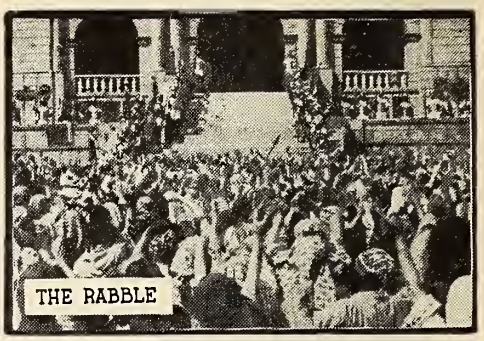


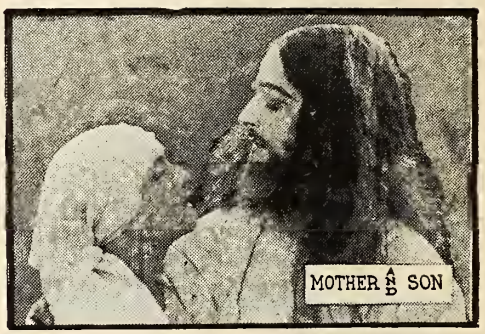

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Moving Picture Age

MARCH
1922

# WHEN *the* MOTHERS ENLISTED

MRS. R. A. ELLIS
*Tampa, Florida*

MANY women's clubs have declared themselves in behalf of visual instruction through the wise and liberal use of motion pictures, and are forwarding the cause by their influence with the schools, churches, and film theatres of their communities. Here is a plain story of constructive effort and definite success by a village improvement association away down South that must increase our respect for the strength and sincerity of women's achievements in this direction.

Crescent City is a Florida town that, at the time this experiment begun, had a population of 800, no moving pictures, and very backward schools. In brief, there was no mental and very slight spiritual stimulus here, especially for the young people who constitute the community's future hope.

### Wherein the Big Idea Is Born

But the Village Improvement Association—commonly designated the V. I. A.—had in its membership some score or more of mothers with the good of the town and especially of their children at heart. Not all the women, even in this unpromising environment, were purblind of vision or stagnant of spirit. A few had scanned wider horizons and kept themselves abreast of the times; and one or two of these had the additional gift of leadership.

It was in such a group that the Big Idea germinated. They nursed it in quiet for a time, because of the practical difficulties looming before them. You will see at once that such difficulties must have been numerous, and at first glance almost insurmountable. The lack of financial backing in such projects may sometimes constitute a complete barrier.

### The Big Idea Grows

But women are not easily daunted. Soon the Big Idea found opportunity to expand into action. The requisite impulse came when two of the best business men in town asked the officers of the V. I. A. if they would rent the club hall for motion pictures two or three afternoons and evenings each week. The answer came promptly: 'No; the V. I. A. could not rent out its hall, for the association intended to open up a picture business itself! And why not? If long-headed business men thought, as they evidently did, that such a proposition could be put over, why could not the women initiate the enterprise and forge ahead?

Money was needed, of course; some resources on which to start even in the smallest way. At a special meeting of the club the matter was threshed out in vigorous debate. One woman finally summed up issues in this way:

"Our town must have moving pictures. Our children need both the instruction and entertainment side of the cinema as an important part of their education. No doubt we mothers and fathers stand likewise in need of just exactly this supplementary education. If we fail on the practical side of the enterprise, perhaps we shall have hastened the day when someone else will attempt the same and succeed. If we succeed, we shall have happier, more enthusiastic, better-informed pupils in our school and better sons and daughters at home—besides more cheerful and better-informed citizens now and in the future. Moreover, we shall have kept control of the pictures, and can make the results vastly better by wisdom in the choice of films. We have the hall; it seems to me we might muster among us enough business sense to manage this thing."

"It's a matter of dollars, not sense," someone snapped out. "Where can we borrow even the moderate sum we must have at——"

"We'll borrow from ourselves," broke in a hard-headed, independent spinster. And in the end it went that way, though not until an argumentative storm had cleared the atmosphere.

You see, the group had for years been laboriously accumulating and carefully hoarding a little building fund—nursing the dream of some day having a real clubhouse in place of that which had long been its shelter. The old dwelling with partitions removed had served for an association home almost long enough. Should they now jeopardize their hope and dream by plunging into this new venture? They did; the "plungers" leading, they broke into the precious nest-egg tucked away in the savings bank.

### Expensive Economy

The first mistake of these valiant women was a common one—going too heavily on economy. The committee appointed to guide the new enterprise felt the monetary responsibility most acutely, and so were easily beguiled into accepting the loan of an old picture machine; and to their lot fell much tedious and futile experimenting with storage gas. After the waste of some months and money, besides much patience, they found the courage to clear the sheets and start on a different tack. They had at least determined definitely that the only way for them to show pictures was by means of electricity.

A block removed from the club building was the one progressive store of the town, having its own electric plant. The owners were sufficiently public-spirited to agree now to increase the capacity of the plant sufficiently to supply adequate current for the V. I. A. enterprise. With this encouragement, the committee proceeded to order the equipment they had selected: a new Edison machine, a fireproof booth equipped with electric fan, a screen, and, lastly, wiring to connect the clubhouse with the source of current.

This first machine—later traded in when a much superior one was purchased—cost $235. The entire equipment mentioned cost the association $365, and costs of installation, etc., brought the total to about $400—an appalling sum to the anxious committee.

Arrangements were made with a theatre in a town 25 miles distant to supply films, at least until a tryout might prove whether the club should go ahead or sell its equipment and retire—the latter alternative being the forecast of a doubting majority. And then finally, after six months' battling with difficulties great and small, came "The First Night"!

### And Then—

Was it a success? Truth compels an answer in the negative. Bruised and battered, even lacerated in feelings, was that picture committee, as they stood huddled together in the semi-darkness, with the crowd dispersing, laughing and commenting audibly in kindness or unkindness, according to the temperament of the individual.

However, there were pluck and backbone in the personnel of this committee, as well as practical insight. Rallying forces immediately, they were buoyed up by one firm conviction—that even in their failure lay the germ of future success. With clearing vision they recognized their mistakes, and knew they could be rectified.

The biggest mistake had again been that of false economy. It's a feminine failing, you know. Thinking the services of a professional operator quite beyond their financial reach, the committee had engaged an ambitious young amateur of the town to operate the projector on that critical first night. The youth knew considerable about machinery in general, but little about projectors. As to the women themselves, they belonged to the great uninitiated who have a vague idea that you feed this mechanism much as you would a

meat grinder—in goes the film, turn the crank faithfully, and out comes your picture in best style. Minor details being duly attended to, you can't fail with screen results, they think.

The youth who had been accepted for the job was a right-minded young chap. He had had his shock, and never blinked his big share in the first night's demoralization. But he liked the job and wanted to keep it; moreover, he wanted to learn to do it well. He volunteered at once to stand half the expense of an operator from the city for the next several shows, believing that he could acquire from the expert the knowledge he must have before making another attempt on his own part.

The offer was accepted, and the professional came out to Crescent with the next three films—absorbing all proceeds from those showings, but proving a worthwhile investment. All the minor defects were remedied, and the local young man acquired a degree of skill which was to increase through the succeeding months until he became a really expert operator.

During the first nine months' showing, from January to October, the average profit per month was $29.60—the house being open but once a week in the four summer months. From that time forward the association has realized from its venture an average profit of $45 per month, the pictures being shown twice a week all the year round, with an occasional three-times-weekly spurt. Within a year after the installation of film equipment not only had all the money been paid back to the building fund, with interest, but a new savings account was growing.

When the total of the two funds had reached $1,000—the association's credit being exceptionally good, and their title to their large and well-located building lot being gilt-edged—the valiant women took another plunge. They were crowded in the old house, which was also pretty badly in need of repairs by this time; yet it would be money poorly invested to spend the necessary hundreds now on repairs. In short, they felt they could wait no longer for their long-dreamed-of new building—with an auditorium large enough not only for the most attractive pictures, but also for use as Crescent City's convention hall as well as theatre. Outside rental would assuredly help pay the interest on the necessary mortgage, they were convinced.

Within another six months the new building was completed—and the V. I. A. $5,000 in debt, a formidable burden for a village club, but one which this association, having found itself, shouldered cheerfully. It might as well be said without further delay that a goodly slice has already been lopped from this indebtedness, and probably a third of the balance will be paid during the present year.

The new building remains the pride of the association and the joy of the community. With the gallery, the auditorium will seat approximately 400 persons, but it has as yet rarely been crowded to capacity. In it are given occasional musical entertainments, lectures, and sometimes home-talent dramatics—a delight to the youngsters and a safe vent for their high spirits. Regularly twice a week the very best pictures obtainable at this out-of-the-way place are shown on the association's screen; and the patronage has held up steadily. The exhibitions are given altogether in the early evening—young and old alike being thus enabled to be at home by curfew hour, 9 o'clock. The reels are run but once, for the population of the town is too small to furnish a second paying house.

The club in its choice of films has kept as strictly as possible to the high standards with which it started, never losing sight of educational and uplift aims. Within six months from the opening they had canceled the original arrangement with the theatre in an adjacent town, and formed connection with the best available film circuit. A still better connection is now being projected by them—but this is their secret. As to admission prices, these have been held steadily at the original rates—15 cents for adults and 10 cents for children. Remember, the object has not been money-making, but community betterment.

The same young man is still their operator, working at his trade in the day and for the club on picture nights, for a moderate remuneration. A music teacher, a young lady of fine attainments and taste, furnishes exceptionally good music at the exhibitions, being paid also a reasonable sum. The club members themselves, by rotating committees, assume general charge of the showings, sell and take up tickets, and perform such duties. An especially fine young business woman has long held the post of cashier, without remuneration. A boy is given an annual pass for keeping up the furnace during the brief Florida winters.

Has the venture been worth while? Wholly so. And the social and educational results? Encouraging to the highest degree. The example of Crescent City's V. I. A. may well be followed by scores of other women's clubs in communities where the educational and recreational value of the motion picture has been overlooked.

# EDUCATION *in* MEXICO

FREDERICK STARR
*Professor of Anthropology, University of Chicago*

THE PROBLEM of educating her 6,000,000 Indians is one of the most serious that faces the Republic of Mexico. It will be many years before schools, in the common meaning of the word, can be of use; at present they are out of question. The problem is illustrated by conditions in the state of Oaxaca. More than 90 per cent of its population is pure Indian. There are 15 tribes of these, each with its own language, its own characteristics, its own mode of life. In a few of these tribes some Spanish is known; among most of them it is unknown or little used. There are towns where no one knows that language except the *secretario*, who is often a stranger from outside.

### The Human Material

These people do not know how to read or write any language, whether Spanish or their own, and ability to read and write would be useless, as there is nothing to read and no necessity for writing. These Indians are suspicious of the outside world; they know only their own town, their fields, their mountains. To these they are blindly attached and loyal. They know nothing of outside government, of their state, of the Republic of Mexico; they are ignorant of their plans, purposes, or policies. They have long paid their taxes *(contribuciones)* for the sake of being left alone in their mountains. They do not know why they pay these, nor for what they are used. The Indians are industrious, in a way, and each little town is a world by itself; they work hard to maintain a bare existence and to meet their *contribuciones*. They are not lacking in intelligence and are, on the whole, well intentioned.

### Two Pressing Needs

Two things the people need: To know how to get a better return for their labor—how to make their poor fields and their mountain resources maintain them in somewhat greater comfort; and to learn that they are part of a larger organization than their village, to know what their *contribuciones* are for, to come to a realization of the existence of their state and their Republic, to become conscious of their rights and obligations as citizens of a nation—Mexico. The saddest failure of Porfirio Diaz' 30 years of power was that it left the Indian exactly where it found him—unconscious that he was a *Mexican*.

How are these two needs to be met? To talk of schools is foolishness. There are not resources at hand to found them; there are no persons capable to act as teachers; there are no textbooks; language diversity and local prejudices and peculiarities are an absolute bar to any plan of common schools. What is really needed is to supply the two demands above indicated. When the Indian of Mexico is gaining a decent living and is conscious that he is a citizen of no mean country, to which he owes loyal support and from which he demands just rights, he will see that other improvements follow. In the meantime, how is he to secure these two desiderata? There are no schools; there are no texts in the native tongues; there can be no use of Spanish books; there are no teachers who know two languages; there are 15 native tongues and few Indians who know two of these.

### A Potential Source of Relief

Recently I received a letter from a Mexican official, asking my advice and my judgment concerning a plan they have in contemplation. It involves the use of moving pictures, slides, and charts. These are to be sent into the remotest districts and are to be explained in the native languages, by native speakers. It is probable that one or two men might be found in each tribe, who could be instructed in the meaning of the visual material. Traveling from village to village, stopping a reasonable time in each, they could present the subjects—clearly, simply, through eye and ear.

I believe that the material should be confined to the two topics indicated for the present. It should not be intended as entertainment or amusement. These people need neither. They need practical information for meeting life, inspiration, connection with others. Such a plan as is proposed is practicable; it may prove of real value. If put into operation and wisely conducted, it would be one of the finest examples of visual instruction, one of the most worthy applications of visual aids.

"I submit that the present situation is contrary to sound public policy," declares Mr. Teall in this reasoned revolt against monopoly

# *A* WORD *from a* PHILISTINE

ROBERT J. TEALL
*Principal, Madera Union High School, Madera, California*

[Mr. Teall has presented in forceful manner a situation that is intolerable to the mind of any thinking American, and we present his thoughts in the faith that visual educators and other citizens are spurred to action, rather than cowed, by information of such suppression of the community's known desires in the name of any individual's personal gain. The Editorial Page expresses our personal reaction to this and similar cases of attempted restraint of trade, and we will gladly give detailed publicity to every such instance that readers bring to our attention.—THE EDITOR.]

THIS is a jeremiad. It is more—it is a call to revolt. And its text—considered as a jeremiad—or its slogan—considered as a rebel's cry—is this: *Shall greed or the public interest rule in the distribution of motion-picture films to educational institutions?*

The Madera Union High School is a rural high school in the San Joaquin Valley in California. Madera has a population of about 3,500, and the high school enrols about 350 students. The town has a motion-picture theatre, which puts on a program each day of the week.

In March, 1921, the students of the high school through their weekly organ, the *Maderan,* began to agitate for the purchase of a motion-picture projector, for installation in their new auditorium, recently completed and seating 750 persons.

The board of trustees of the high school, though favorable to the project, were limited as to funds, and could not at the time finance the purchase of projection equipment. The Student Association pledged its credit and issued bonds, in denominations of from $1 to $25, to run without interest to January 1, 1922. The bonds were purchased by students, a first-class projector and a mercury-arc rectifier were installed, and regular Friday-night entertainments were undertaken for the purpose of raising the funds necessary to retire the bonds.

As was perhaps natural in the beginning of such an enterprise, we experimented somewhat timidly with our public. We booked comedy-drama for the most part. Some of the films we found acceptable under this classification were the following:

From Paramount (Famous Players-Lasky): "Huckleberry Finn," "Girls," with Marguerite Clark, and "Twenty-three and One-Half Hours' Leave." From Vitagraph: "Peggy Puts It Over," with Alice Calhoun, and "The Fortune Hunter." Under another classification than comedy-drama we would place the Vitagraph feature "Black Beauty," which was used most successfully as an afternoon performance for high-school and grammar-school children.

After our experimental period we arrived at the point where we were ready to venture on the showing of the more serious and more expensive films. We were all set to launch out and give the people of the community some high-class service. But just at this point our propeller fouled!

The ——— exchange[1] in San Francisco opened the trouble by sending us a communication in effect like this: "Owing to the objections of the manager of the Madera Theatre, we shall be unable hereafter to supply you with any service whatsoever"; and the other exchanges, one by one, gave us to understand that service would not be available.

A committee of our students went to interview the manager of the local theatre. He informed them that it was his conviction that a high school had no right to the use of any film that told a story; and he gave them to understand that he proposed to enforce his opinion. So that was that.

We were able to contract with one exchange for a dozen programs before the floods descended upon us, and we have not yet completed that contract. But when that is over, most of the film exchanges of San Francisco are closed to us.

We are not altogether lost. The University of California is adding from week to week to its film library. It has at its disposal the group of films called "Conquest Programs," of which we shall book a few. We have booked "Julius Cæsar" from the university for an early showing, and we have booked from another source four chapters from the Lincoln Cycle. Perhaps we ought to be satisfied with these and similar films. We are—as far as they go.

But they do not go far enough. We want to show our boys and girls and the people of the town such films as Maeterlinck's "Bluebird," and "Oliver Twist," "Treasure Island," "Our Mutual Friend," "Everywoman," "Joan the Woman," and a lot of others.

But under prevailing conditions they will not be shown here, *either in the theatre or anywhere else.* We have stepped on a basic fact in the process of film distribution; it has risen up and slapped us in the face, and we are angry. We want this thing changed!

I am told that Petaluma, in this state, has met the situation. I am told that the Parent-Teachers' Association of that city, which is sponsoring the community motion-picture exhibitions, is working in harmony, and even in co-operation, with the local theatre. I do not doubt that many communities the country over have met and ironed out their difficulties in this connection. I have heard even of some Utopias where the theatres actually loan films to the schools. But not here. Not, also, I suspect, in a thousand towns similarly situated all over the land. Community motion pictures seem to flourish only in towns too small to have local theatres.

*(Continued on page 14)*

[1] We are glad to quote from a letter received from Mr. Teall just before the issue went to press: "The ——— people have modified their position in regard to service to us, so far as to offer us a considerable number of features and a number of second-run comedies."

# MORE POWER, *through* PICTURES

CHARLES H. REHLING
*Farm Adviser, Clinton County, Illinois*

"IF ONLY every farm-bureau member and his family in the county knew what our county farm bureau, our state farm bureau, and the American Farm Bureau Federation are accomplishing!" No doubt many farm advisers, or county agents, have heard members of their executive committees, or others in close touch with farm-bureau work, make these very remarks. Also, every farm adviser and his farm-bureau executive committee have often thought of excellent and really important things that ought to be done by the farm bureau in their particular county, and yet when it came to planning this particular project in detail it was sometimes dropped because of lack of interest on the part of the membership, or, if carried out, its success was only partial from lack of support by the membership.

Again, one of the great problems confronting organized agriculture today is to get the somewhat unsympathetic and often even antagonistic public to see, from the farmer's viewpoint, some of the problems that concern us all as individuals and as a nation. Also, many who know most about co-operative marketing are agreed that a large part of the success of co-operative marketing enterprises depends on how thoroughly the farmers connected with these particular projects are educated to know and practice the fundamental principles essential to successful co-operation.

### Purposes Served by Films

It seems to me that motion pictures of the right kind, used in the proper way, largely answer the problems above enumerated by accomplishing these aims:

Spreading proper publicity of county, state, and national farm-bureau work among farmers and their families.

Getting the interest and support of the membership for the successful achievement of worthwhile projects.

Bringing before the consuming public some of the problems that confront farmers, and some of the items of cost that enter into the production and distribution of food.

Educating the farmers themselves to the necessity of learning to do those things that are fundamental if improvement is to be made in the sale and distribution of foodstuffs through co-operative marketing.

This may begin to sound somewhat theoretical, but it is merely introductory to what I am going to tell you regarding our actual experience with moving pictures in Clinton County, Illinois.

### Spurred to Action

We have long felt that moving pictures would be extremely valuable in farm-bureau work, but rather hesitated to make use of them because it was a hard matter to get pictures applicable to local conditions and that really told the story of farm-bureau work. However, after we saw "Spring Valley," a 5-reel film, and the first picture produced by the publicity department of the Illinois Agricultural Association, we were convinced that here was something we had wanted long ago, and that the time had come to utilize motion pictures in our farm-bureau work.

I was accordingly instructed by the farm-bureau executive committee to buy a portable projector and be prepared to show "Spring Valley" at our farm-bureau picnic in September, 1921. An American Projectoscope was purchased and has given us excellent satisfaction, barring a little trouble we had while learning how to operate it.

"Spring Valley" made a tremendous "hit" at our picnic, and the crowd was so large that not one-half the people could get into the building to see it. The executive committee thereupon decided to show this film throughout the county. This was done during the latter part of October and first part of November. The film was shown in 24 different communities, and was viewed by fully 2,500 people. Nearly all of the 800 farm-bureau members saw it, as well as a large part of their families and some of the town folks.

On account of bad roads and uncertain weather conditions no attempt has been made to show any films in an extensive way during the present winter. However, "The Homestead," a 3-reel film on farm management, produced by the publicity department of the Illinois Agricultural Association, and now turned over to the American Farm Bureau Federation, was shown on February 8, at a short course on farm management conducted by the farm bureau. The scenes illustrating this article are from "The Homestead." The picture was seen by about 200 people and made a lasting impression.

In showing "Spring Valley" a short talk was made previous to the projection of the film, calling attention to some of the more important points in the picture and to the two main points emphasized in the story, namely, more efficient production, and better marketing of farm products. "The Homestead" will be used to emphasize the need for better farm management.

### Mechanical Details

The pictures have usually been thrown on a 4-by-6-foot silvered screen carried along for that purpose, and in a few cases were projected on a suitable wall; the screen proved more satisfactory. The projector was provided with a number of different voltage lamps so that either regular electric current, current from a farm lighting plant, or that from a 12-volt battery, whichever happened to be available, was used. The battery was used in most instances, and was rented at 20 cents per showing.

The financial side of the use of motion pictures of course needs to be considered. In one community the local officers charged admission, which proved very satisfactory. In the other communities collections were taken up, and when all 24 showings had been made we figured that they cost the farm bureau about $1 each, above receipts. We felt that this expenditure was well worth while, and when showing again we hope to make more than expenses. The projector and equipment were purchased outright from funds in the farm-bureau treasury.

Although our experience has been somewhat limited, we feel that motion pictures so far have given us greater results than we had hoped for, and that any good pictures rightly used will give the average farm-bureau organization some pleasant surprises in the results they obtain. The use of motion pictures in farm-bureau work is just beginning, and when it has been more fully developed, as is now planned, one should be able to obtain good agricultural films of a great variety. Also, city folks will see them often in the city theatres, and the good that will thus be done for agriculture and the nation at large is almost unlimited.

# MISSIONARY MESSAGES

GEORGE L. WHITE
*Joint Division Secretary, American Baptist Home Mission Society*

THE PASTOR of a church in southern California, learning that I had been with our missionaries among the Indians and had taken some pictures that were being shown in our churches, requested me to visit his church to give a lecture on our Indian work, and show the pictures. An appointment was made for a certain date, and the matter of my going to his church

A Mono Madonna; Preaching to Indians in the Open; Missionary Teaching an Indian to Read the Bible

was settled. As he was leaving it was mentioned incidentally that my material was moving pictures. At once he showed deep concern and said, "I am afraid that we cannot have them." I asked him why he had changed his mind so suddenly, and he replied, "Why, our people would not approve of having moving pictures in the church!" I reminded him of the invitation he had given me to show pictures, which he evidently thought were to be projected with a stereopticon, and asked him what his objection was to the motion pictures. All he could say in reply was, "Why, they move!"

It is true that in many churches they do not want things to move, or, at any rate, to move with rapidity. Such churches may have a temporary following, but in this progressive age they will not interest their communities to any great extent. It will not be many years before churches that take that position cannot be found. Similarly, many sincere people and churches in the time of my grandparents objected to the use of an organ, piano, or violin as being instruments of the devil. When my grandfather, who was in charge of the music in a certain church about the middle of the last century, used a clarinet upon a special occasion, one old lady arose from the congregation and, striding down the aisle indignantly, declared so that all could hear her, "Well, if they are going to try to praise the Lord on a stick, I'm going home!"

### Treatment of the Mono Indians

Seventy years ago the Mono Indians of California were driven from the San Joaquin valley into the Sierra Nevada mountains by the white men. Hundreds were killed, others died later of exposure and starvation. They have since been a forgotten people. They were not wards of the Federal government nor of the state of California. They had no reservation, nor land allotments, nor public schools, nor medical attention. They existed as so many coyotes in the hills. Their chief contact with the white man was through the gambler, the bootlegger, and similar characters. It seemed that no man cared for them.

Ten years ago our missionaries went among them and immediately found a remarkable response. They now have four well-organized churches and several mission stations. Upon the solicitation of our missionaries, the government has made land allotments, established public schools, and given medical attention, and the Monos are now counted as people. They have been taught cleanliness, the proper preparation of food, and the care of their homes and their children. They have been brought into proper contact with a better class of white men and have been taught to work. They are now a peaceful, industrious, happy, God-fearing people. Such a transformation of life within a period of ten years has seldom been seen before in any part of the world.

We desired that more of our people should know about the accomplishments in that mission field, and it was proposed that motion pictures showing the progress of our efforts among those people should be taken. Indians are shy about having their pictures taken, but because of their absolute confidence in us and because they were assured that the pictures would be used to show the people a thousand miles away what the "Jesus Road" had done for them, their council approved the plan and we secured four reels of the most interesting, informing, and inspiring Indian pictures that have ever been taken.

A total of 150 Indians placed themselves at our disposal, and we photographed the material surrounded by the remarkably picturesque hills and mountains to the south of the Yosemite Valley. The pictures, as taken, show the people in their original condition —ignorant, dirty, drunken, diseased, hopeless, neglected. Through remarkable progress and an entire change socially, industrially, intellectually, and religiously, they are shown in their advancement to the new life of today.

It has been my privilege to exhibit these pictures and others in scores of churches. The result is the same everywhere—our people have a new heart interest in our missionary endeavors and give more liberally for the support of all of our denominational mission work. Stereopticon pictures during the past years have enabled us to see the people in many mission fields, and that has helped. Moving pictures not only reveal to us the general appearance of the people and their surroundings but even their thoughts and feelings. Therefore the emotional and spiritual values of motion pictures in presenting the needs of a mission field are far above those of still pictures. They live; they stir our people to laughter and tears; they give information and arouse the sympathies, and they stimulate the will to definite action. When as genuine in character as those suggested above, they are most effective evangelistically also. Experience has taught that just as we now appreciate good music in connection with a spiritual appeal and use it effectively, so also we can use motion pictures with remarkable power in presenting the message of good news and in leading both young and old into the "Jesus Road."

# CLASSROOM FILMS

ORRIN G. COCKS
*Secretary, National Committee for Better Films, New York City*

THIS selected list includes pictures of certain peoples, with their manners and customs. It does not indicate industries, typical animals, plants or nature studies. This material has been carefully examined and selected by the National Board of Review. It is understood that all of these films are available for rental.

## THE GEOGRAPHY OF THE WORLD
## (Exclusive of North America)

### WEST INDIES

| TITLE | REELS | DESCRIPTION | SOURCE |
|---|---|---|---|
| A Banana Special | 1 | Raising, marketing bananas | Ed. Film (Bruce) |
| A Little Atlantic | 1 | General views | F. P.-Lasky (Holmes) |
| The Narrow Winding Road | 1 | Jamaica, West Indies | Ed. Film (Bruce) |
| St. Kitts, St. Croix, Barbadoes | 2 | | Kineto |
| Tropical Nights | 1 | West Indies | Ed. Film (Bruce) |
| Under Cuban Skies | 1 | Havana and harbor | F. P.-Lasky (Holmes) |
| Water Trails | 1 | Jamaica, rivers | Ed. Film (Bruce) |

### SOUTH AMERICA

| TITLE | REELS | DESCRIPTION | SOURCE |
|---|---|---|---|
| Adam and Eve in the Andes | 1 | Scenes on Lake Titicaca | Ed. Film |
| The Amazon Jungle | Multiple | | Film Market |
| Art Is Everything | 1 | Santiago | Ed. Film |
| Ascending Coconada | ½ | Brazil | Kineto Review |
| The Bottom of the World | 2 | Shackleton's exped. | Rob.-Cole |
| Cataracts of the Iguazzu | 1 | Brazil | F. P.-Lasky (Holmes) |
| Fire | 1 | Fire brigade | Ed. Film |
| Frozen Thunder | 1 | Glaciers of Straits of Magellan | Ed. Film |

| Title | Reels | Description | Source |
|---|---|---|---|
| Getting a Toe Hold | 1 | Chile; making stirrups | Ed. Film (Chester) |
| Going Down to Buenos Ayres | 1 | East coast | F. P.-Lasky (Holmes) |
| Iguazzu the Exquisite | 1 | Falls in Parana River | Ed. Film |
| One Drop Was Enough | 1 | Rivers, waterfalls | Ed. Film (Chester) |
| Outing in Brazil | ½ | Coast life, cities | Kineto |
| Peru, Land of the Incas | 4 | | Lincoln Parker |
| Pipe the Penguin | 1 | Islands south of S. Amer. | Ed. Film |
| Rolling Down to Rio | 1 | East coast | F. P.-Lasky (Holmes) |
| Seeing Rio de Janeiro | 1 | Brazil | Kineto |
| Sultans of the Sea | 1 | Glaciers, islands and sea life | Ed. Film (Chester) |
| Trip to South America | Multiple | | Rex Beach |
| Up the Upper Parana | 1 | Brazil | F. P.-Lasky (Holmes) |
| Where the Earth Buckles and Billows | 1 | Volcano | Merit Film |
| The Wonderland of Peru | Multiple | Capt. Besley's exped. | Film Market |
| Wooly Bits and Monkey Hits | 1 | Peruvian uplands, Cuzco | Ed. Film |

## EUROPE

| Title | Reels | Description | Source |
|---|---|---|---|
| Aix Les Bains | ½ | France, Color | Pathe Rev. 18 |
| Allier River | ½ | France | Pathe Rev. 9 |
| Along the River Allier | ½ | France, Color | Pathe Rev. 91 |
| Along the Riviera | ½ | N. Italy, Nice | Ed. Film |
| Alsatian Dogs | 1 | Festivals and villages | F. P.-Lasky (Holmes) |
| American Women in France | 1 | France | F. P.-Lasky (Holmes) |
| Ardeche River | ½ | France, Color | Pathe Rev. 74 |
| Arles | ½ | France, Color | Pathe Rev. 51 |
| Around About London | 1 | England | F. P.-Lasky (Holmes) |
| Auvergne | ½ | France | Pathe Rev. 6 |
| Battlefields of France | 1 | France, World War | F. P.-Lasky (Holmes) |
| Beautiful Paris | ½ | Paris | Kineto |
| Blois | ½ | France, Color | Pathe Rev. 56 |
| Bordeaux to Lourdes | 1 | | F. P.-Lasky (Holmes) |
| Bourne Gorges | ½ | France, Color | Pathe Rev. 61 |
| Bretons of the Sea | 1 | Fishing village | Selznick (Select) |
| Central France | ½ | France, Color | Pathe Rev. 29 |
| Chamonix | ½ | France | Pathe Rev. 82 |
| Chateaudun | ½ | France, Color | Pathe Rev. 27 |
| Chateau Thierry and Beyond | 1 | France | F. P.-Lasky (Holmes) |
| City of Guesclin | ½ | France, Color | Pathe Rev. 54 |
| Dinan | ½ | France | Pathe Rev. 72 |
| The Emerald Isle | 1 | British Isles | Kineto |
| Far from the City's Din | ½ | France, Color | Pathe Rev. 69 |
| Fine Feathers in Brittany | ½ | France, Color | Pathe Rev. 79 |
| France in Arms | 5 | | Red Cross 13 |
| Frenchifying Metz | 1 | France, Alsace | F. P.-Lasky (Holmes) |
| Gay Paree in War Time | 1 | Paris | F. P.-Lasky (Holmes) |
| Glorious Versailles | 1 | Paris | F. P.-Lasky (Holmes) |
| How They Get There | ½ | France, Color | Pathe Rev. 66 |
| Humanity's Appeal | 1 | Repatriates at Evian | Red Cross 10 |
| In Brittany | 1 | France | F. P.-Lasky (Holmes) |
| In the Finistere | 1 | Sea and shore scenes | F. P.-Lasky (Holmes) |
| In Old England | ½ | England | Kleine |
| In the Ruins of Rheims | 1 | | Red Cross 12 |
| Isere | ½ | France, Color | Pathe Rev. 64 |
| The Kiddies of No Man's Land | 1 | Children of French | Red Cross 107 |
| Le Mans | ½ | France | Pathe Rev. 30 |
| Le Puy | ½ | France, Color | Pathe Rev. 75 |
| Le Puy en Velay | ½ | France | Pathe Rev. 2 |
| Limoges | ½ | France, Color | Pathe Rev. 55 |
| Lourdes | ½ | France, Color | Pathe Rev. 38 |
| Marseilles | 1 | Streets, quays, people | Red Cross 109 |
| The Mecca of France—Lourdes | ½ | France, Color | Pathe Rev. 39 |
| Monte Carlo | 1 | Monaco | F. P.-Lasky (Holmes) |
| New Wine in Old Bottles | ½ | S. France | Ed. Film (Chester) |
| Nimes | ½ | France, Color | Pathe Rev. 44 |
| Orleans and the Loire River | ½ | France, Color | Pathe Rev. 20 |
| Paris, the Magnificent | 1 | Paris | F. P.-Lasky (Holmes) |
| Parisian Holidays | 1 | Paris | F. P.-Lasky (Holmes) |
| Pau | ½ | France | Pathe Rev. 33 |
| Picturesque Dauphine | ½ | France | Ed. Film |
| Pont Aven | ½ | France, Color | Pathe Rev. 1 |
| Pont Aven | ½ | France, Color | Pathe Rev. 5 |
| Pastoral France | ½ | France | Pathe Rev. 17 |
| Quimper | ½ | France, Color | Pathe Rev. 13 |
| Riviera | 1 | S. France | F. P.-Lasky (Holmes) |
| River of Peace—the Indre | ½ | France, Color | Pathe Rev. 104 |
| Road Engines | ½ | France, Color | Pathe Rev. 77 |
| Rocks of Pulmanack | ½ | France, Brittany | Ed. Film |
| St. Gervais | ½ | France, Color | Pathe Rev. 53 |
| St. Michael de Anurienne | ½ | France | Pathe Rev. 11 |
| Scouting | ½ | France, Color | Pathe Rev. 67 |
| Seeing Sights in London | 1 | England | F. P.-Lasky (Holmes) |
| Snowbound Pyrenees | 1 | Spain | F. P.-Lasky (Holmes) |
| Some British Bits Well Done | 1 | England | F. P.-Lasky (Holmes) |
| Upper Savoie | ½ | France, Color | Pathe Rev. 25 |
| Valley of the Meuse | ½ | France, Color | Pathe Rev. 94 |
| Wanted: An Elevator | 1 | Penine Alps | Ed. Film |
| Wedding in Brittany | ½ | France, Color | Pathe Rev. 78 |
| Your Boy | 1 | Panorama of Paris | Red Cross 113 |

## DISTRIBUTORS OF MOTION-PICTURE FILMS

### Head Offices with Exchanges in Larger Cities

Pathe Exchange, Inc., 35 W. 45th St., New York City.
Educational Film Co., 729 7th Av., New York City.
Universal Film Mfg. Co., 1600 Broadway, New York City.
Republic Picture Corp., 126 W. 46th St., New York City.
Robertson-Cole Corp., 723 7th Av., New York City.
Realcraft, 126 W. 46th St., New York City.
Goldwyn Picture Corp. (Bray), 469 5th Av., New York City.
Vitagraph Co. of America, 469 5th Av., New York City.
Federated Film Exch. (Ford), 220 W. 42d St., New York City.
First National Exhibitors (Chester), 6 W. 48th St., New York City.
Arrow Film Corp., 220 W. 42d St., New York City.
Fox Film Co., 10th Av. at 55th St., New York City.
Associated Producers, Inc., 729 7th Av., New York City.
Famous Players-Lasky Corp., 485 5th Av., New York City.
W. W. Hodkinson Corp., 527 5th Av., New York City.
Selznick Picture Corp., 729 7th Av., New York City.

## DISTRIBUTORS TO WHOM TO WRITE DIRECT

Carter Cinema, 220 W. 42d St., New York City.
Kineto Co. of America, 71 W. 23d St., New York City.
Urban, 71 W. 23d St., New York City.
Rex Beach, 469 5th Av., New York City.
Film Market, 1482 Broadway, New York City.
Lincoln Parker, Worcester, Mass.
Merit Film Corp., 126 W. 46th St., New York City.
New Era, 804 S. Wabash Av., Chicago, Ill.
Minerva Theatre & Amusement Co., Pittsburgh, Pa.
Red Cross (distributes through Educational), Outing Chester Picture Co., 120 W. 41st St., New York City.
Indust. Dept., International Committee Y. M. C. A., 347 Madison Av., New York City.
George Kleine, 116 S. Michigan Av., Chicago, Ill.; also 145 W. 45th St., New York City.
Prizma, Inc., 71 W. 23d St., New York City (releases also through Select and Republic).
National Non-Theatrical Motion Pictures (released through Harry Levy, Inc., 1664 Broadway, New York City).
Palladium Film Co., W. J. Adams, 2007 Times Bldg., New York City.
J. Barnes, Aeolian Hall Building, West 42d St., New York City.

The rôle of the film and slide in assimilation of the foreign element is too often ignored, according to this noted visual educator

# STRESSING AMERICAN TRADITIONS

A. G. Balcom
*Assistant Superintendent of Schools, Newark, New Jersey*

Attendance of Foreign-Born at an Americanization Film Showing, Lafayette Evening School

ONE of the serious problems confronting our American civilization is the assimilation of the vast numbers of people that come to our shores from other lands. Can this be done without receding from the standards of liberty, justice, and equality set forth by our forefathers? It is a question of many sides and angles, and there are many forces at work in this process of Americanization.

It was my privilege to be the head of a large school in the city of Newark for over twenty years, and during that time the character of the population served by the school completely changed. I learned during those years that the attitude of the average American toward the foreigner made this problem of assimilation difficult. We deprecate the segregation of the foreigner in colonies in the congested areas of our population, and yet this condition obtains everywhere—in the small town as well as the large city, where there has been an influx of foreign population in recent years. We deplore the living conditions of the foreigner where large families are hundled together in a few rooms; but what have we done, through legislation and otherwise, to make this impossible?

### The Charge Is Admitted!

As soon as the foreigner appears on the block, a so-called American seeks living quarters elsewhere. This goes on until the neighborhood becomes entirely "foreignized." Now, if this segregation be an obstacle in the process of Americanization, who is more at fault, the foreigner or the native?

The problems of administering a school in such a community, as I have indicated, made it necessary for me frequently to visit the homes represented in the school. I was always accorded the most courteous treatment. I found these people with hearts like other human beings, and most responsive to suggestions concerning the good of their children. The boys and girls from these homes soon became amenable to the discipline of the school, and imbibed its spirit. Through the daily routine of work, habits of industry were formed, minds were trained to think, and poise was given to the bodies. Through the study of history, insight was given to the fundamental purposes of our form of government, and through the spirit of song there was fostered a devotion to American ideals.

Many of those boys and girls, of twenty years ago, are among the best citizens of Newark today, and are doing their part in various walks of life to make it a greater and better city. My friend Peter MacQueen, who used to appear frequently on the lecture platform in Newark, and who had visited almost every country on the face of the globe, once said in commenting upon the different peoples of the world: "There are no bad races of people, but bad people belong to all races." The longer I live the more impressed I am with this statement.

### The Natural Center for Americanization Work

Without detracting from the work done by the church, the Y. M. C. A., and other organizations that might be mentioned in Americanization (and these are all doing splendid work), the public school is, by virtue of what it stands for, the natural center for work of this character. It is where religious prejudice and political differences are thrown aside and people meet on the common ground of community interest. The clientage of the public school embraces a larger number of people than are connected with any other single American institution.

About a year ago the question of Americanization in the congested sections of our city was brought to my attention by the board of education, through the city superintendent of schools, and I was requested to report upon plans for this project. These plans, with which I was authorized to proceed, were as follows:

The giving of selected programs of films and slides in evening schools where there was a large attendance of adult foreigners.

The holding of a series of school and home meetings in schools serving a large foreign population at which film programs should dominate.

The use of outdoor film and slide programs, stressing American ideals and traditions, in playgrounds during the months of July and August.

### Foreign Adults in Evening Schools

The evening schools of the city enrol a large number of adult foreigners who attend primarily to learn English. It has been my pleasure and privilege to observe a good many teachers of these classes who were very successful in their methods of teaching. I have observed, further, that the outstanding characteristics of these teachers were sympathy and a keen love of the work. Their methods were largely based on the appeal of the eye, particularly in the beginning stages. Happily, we were running in Newark at this time, in the day schools, "A Son of Democracy," Ben Chapin's

ten episodes in the life of Abraham Lincoln. These pictures were tried out in a number of evening schools, with splendid reactions on the part of everyone concerned.

Mr. George Ripley Pinkham, principal of Lafayette Evening School, writes as follows:

> We have had two evenings with the film, one of which was the showing of two episodes on Abraham Lincoln. These scenes have caused a great deal of interest among the foreign-born, who, though speaking very little English, were greatly interested in the pictures. We followed up the lesson in the foreign classes—mostly Spanish and Portuguese—by using the scenes for subject-matter. These two programs aptly illustrated the fact that the picture is a universal language and has a big place in our scheme of education.

In arranging for these meetings I had in mind the facts that foreigners were suspicious of any propaganda that involved a possible exploitation of their shortcomings, and that the term "Americanization" should not be mentioned. Arrangements were made with principals of a group of schools, serving a large foreign element, to have a series of meetings. A cordial invitation was extended to the parents through the children. A most effective avenue to the heart of a parent is through the child.

These meetings varied in different schools, but the thought was the same—to have the parents come with a limited number of children. They assembled in the auditorium, where the pupils of the school gave a brief program of physical exercises, recitations, and songs. The singing involved the use of "America," "The Star-Spangled Banner," and one or two other American patriotic songs. This was followed by a selected film program, interspersed with patriotic slides. These slides were pictures of great Americans, and proved to be one of the most interesting parts of the program.

I was deeply impressed with the reaction of the audience to the pictures of Washington, Lincoln, Roosevelt, Wilson, and our present President and Vice-president as they were flashed on the screen. At the close of the program, the principal and teachers shook hands with the parents, and in some instances took them to the various classrooms, where exhibits of the pupils' work had been arranged for them. In other words, they were made to feel at home, and to feel that everything possible was being done for the benefit of their children.

Walter J. Greene, principal of the McKinley School, writes as follows:

> I was very much pleased with the Americanization program you provided for us on May 3rd. I believe that the moving picture is one of the best means of presenting American life and ideals without arousing antagonism or distrust. I certainly hope that the work will be continued in the fall. This is the best kind of program that I have seen.

At the conclusion of these gatherings for parents I felt that we had uncovered an opportunity to do most effective work in Americanization in a quiet way, taking advantage of the means already in our possession.

### Summer-Evening Playground Programs

To make this plan effective, it was decided to give film and slide programs in the evening, in the playgrounds connected with four schools; also in two playgrounds, formerly municipal, and in the yards of the Parental School and Jewish Sisterhood. The programs began the week of July 11 and ended the week of August 12. Altogether 35 programs were given, with an attendance ranging from 500 to 3,000 at each performance. In three places the motion-picture equipment of the school was used, simply moving it from its place in the permanent booth to that part of the building where it was most convenient to throw from a window upon a screen hung in the opposite part of the yard. All other centers were served by a board of education truck that was fitted up especially with a machine, screen, and other accessories. These programs were most popular, and gave me more satisfaction than any other use of the film with which I have been associated.

The increase in attendance at each center was very marked. For instance, at Washington Street the attendance began with about five hundred. The next week it increased to 800 and the following week to 1,000.

Miss Josephine Miller, head worker of the Jewish Sisterhood of Newark, writes as follows regarding this work:

> The pictures served a much-needed place for recreation in our neighborhood. People look forward from the time the warm weather arrives, and ask us for the date of the opening night. I like the variety of program used this year —something educational and something amusing. From 750 to 900 people stand to see them, and come in later to express their appreciation. We offer our thanks most sincerely for your kindness this summer.

Because the majority of people had to stand, the programs were made about an hour long, and during the changing of reels were shown slides giving notices of the educational opportunities of the city. For instance, one slide gave notice of the date of the opening of day school. Another slide announced the opening date of evening school. Pictures of great Americans formed an important part of the program. Some of the films used were:

> "Thomas Jefferson Morgan"; "Chocolate of the Gang"; "The Story of a Stick"; "The U. S. Naval Academy"; "The Panama Canal"; "The Orange Industry"; "The House That Jack Built"; "The Health Crusader"; "Backyard Barnstormers"; "Is America Worth Saving?"; "Behold Your Worst Enemy!"; "Knights of the Crossroads," and "Mutt and Jeff."

The results of this work in Americanization were very encouraging, and plans are already under way to continue it next season. If the vast majority of sense impressions that result in knowledge are first visualized, then it behooves us to make large use of these visual aids in all schemes of education, and particularly in giving the foreigner right impressions of America and all that America stands for.

## A Word from a Philistine

*(Continued from page 9)*

I submit that the condition is wrong. *I submit that it ought to be possible for the schools to present as often as once a week, if they desire, specialized children's programs, or specialized programs for high-school students: great films that for one reason or another the local theatres cannot or will not use; that illuminate history, or literature, or life; films that do not need to be new, but that are drawn from all the motion pictures in existence. I submit that the present situation is contrary to sound public policy, and that it is made possible by the operation chiefly of a single force—the greed of local exhibitors.*

Having thus beaten my head against the stone wall of established custom, I stand off to survey the spot, and am forced to admit that the wall seems about as solid as ever.

What is most likely to induce discouragement or mental violence, according to one's mental makeup, is to read the conditions of 1922 so exactly described in 1916. Writing in the *Survey* of March 4, 1916, under the title "A Film Library," John Collier says:

> There has been a periodical outburst of interest in motion pictures among teachers, church workers, and social workers, for many years. Again and again institutions have gone to the expense of installing film machines and making large plans, only to find that programs of film were not available. In the same way, the movement, which has been insistently advertised and pushed in a competent way, for specialized children's programs has beaten in vain against the entanglements of the prevailing system of film distribution. . . . Motion pictures must be set free from an intolerable trade restraint.

Collier's proposal for such liberation, however, has been six years on the way, and is not here yet, except in its beginnings. His suggestion is that "business philanthropy or state initiative is needed for the successful liberation of the film," and he proposes that state funds be frankly applied to the upbuilding of a great film library, where films may be freely available to public or private educational institutions and other non-theatrical users.

In our own state the state university has made a very respectable beginning in this direction; but it is only a beginning. It would not seem unreasonable to entertain a hope that producing agencies might take cognizance of the situation I have just described, recognize the fact that the educational uses of feature films will remain unrealized so long as present methods of distribution exist, and work out some method that will not bear too harshly on local professional exhibitors but which will permit public institutions to make at least limited use of great films which have lost their novelty values. But that again may be the Utopian dream of a man who is merely interested in the welfare of boys and girls, and who is not particularly interested in the sterner, nobler, more masculine matter of deriving a maximum profit from all phases of the motion-picture industry!

Meanwhile, we propose to keep on butting our heads against the wall wherever we think we see a loose stone. We invite our non-theatrical compatriots the country over to join us in the same effort and perhaps—perhaps—aided by time, financial depression, and other disintegrating factors, we may yet demolish the obstacle. Anyhow, it's a glorious way to take exercise!

"Our church, which has made many appeals for help, should now turn the tables," says Rev. Boag; and he effected the turning

# LET *the* CHURCH GIVE!

REV. C. WESLEY BOAG
*Pastor, First Methodist Episcopal Church, Delavan, Wisconsin*

MOTION pictures have been used in the First Methodist Episcopal Church at Delavan, Wisconsin, for nearly two years, with most successful and gratifying results. Before equipping the church for the use of pictures I made a very complete and accurate study of the whole matter. Two questions were uppermost in my mind: What kind of a machine should I buy, and where could I get the right kind of pictures to show? To answer these questions I spent at least six months in close study and the most careful observation.

One of the first things I did was to become a constant reader of MOVING PICTURE AGE. (I still continue the practice, for enough material is suggested in each issue to keep one going all the time.) I gave earnest heed to the experiences of others, and got into personal touch with various makers of motion-picture equipment. I visited many of the film exchanges and attended the visual-instruction conventions. In a word, I looked before I leaped. I applied Lincoln's motto: "Be sure you are right; then go ahead." Time thus spent in study and investigation has proved a valuable asset.

### Why Use Motion Pictures?

As I studied the matter, the question of motive loomed large. Why need I install motion-picture equipment in my church? Let me say quickly and frankly that my object was not to draw a crowd, as I already had an enviable attendance at the evening service. Nor was it my object to oppose or compete with the moving-picture theatres of my city; I am on the best of terms with them. Nor was it a desire to do something different or spectacular. My object was a sincere desire to extend and enlarge the service of my church.

It seems to me that the program of many churches has narrowed to a few hymns, a sermon, and a benediction. Perhaps it is true that the church today is open to the criticism sometimes made against it that it is continually saying, "Help us here, help us there; do this or that for us; give here and give there." I have acted on the proposition that our church, which had made many appeals for help, should now turn the tables, and by installing motion-picture equipment enlarge the program of the church and give some definite and attractive form of helpful service to the community.

### Choosing the Equipment

Good equipment is the foundation of motion-picture success. A cheap or makeshift equipment spells failure at the outset, and the whole matter becomes a joke in the community. The best there is is none too good for the church. We use a Power's 6A motor-driven projector, and find that it gives excellent service. It is installed in a first-class permanent fireproof booth (5 x 6 x 7 feet in size) constructed throughout with Johns-Manville asbestos board, the work of building having been done by some of the men of our church. We use a good curtain of the roller type, and when it is not in use it is rolled up and is not in the least unsightly. Our church is rectangular in shape, lending itself readily to good projection; the curtain is on a slight angle across the inside corner of the church auditorium, and every seat has a clear and good view. A good machine, a good operator, and a good curtain are absolutely essential to success.

### "Plenty of Good Material"!

"Where do you get your films, and what kind of a Sunday-evening program do you put on?" is the question that comes to me from far and near, both by letter and by committees from other communities. *Contrary to the general opinion, I want to say, at the outset, that I have no trouble whatever in finding plenty of good material.* The criticism was made that I "could run it a few Sundays, then would have to stop." *With two years of experience, I now declare that I find more good material than I am able to use, and good pictures for church use are continually increasing in number.* If anyone doubts this statement, I will be glad to make good on it. Our program with pictures consists of two parts: the Sunday-evening church service, and the occasional week-night entertainment.

### How the Project Is Financed

This brings me to the important matter of financing the entire project. This troubles many, and it did me at first; I smile now as I think back on it. I believed in the benefits of motion-picture equipment for the church to the extent that out of my own pocket I paid all the expenses of installing the equipment. But just let me tell you a secret: *Paid entertainments solved all our financial problems.* These sources pay for themselves. They pay all the expenses of the Sunday-evening pictures, and they also paid all costs of equipment, as the church afterward bought this outfit so as to make it a regular part of the church equipment. The church treasurer has not been called on for any help. On the other hand, he gets all the Sunday-evening collections. Financing is so easy after all. Get good equipment, give good projection, show big, worthwhile pictures, put the whole project on a high plane, and the financing will care for itself.

### The Sunday-Evening Service

In the first place, I make use of every special occasion I know of on the calender: New Year's, Lincoln's Birthday, Washington's Birthday, Memorial Day, Flag Day, the Fourth of July, Armistice Day, Red Cross Day, Fire Prevention Day, Thanksgiving Day, Christmas, etc. Take for example the New Year's Service. I spoke on the subject of "Achievement" and then showed "The Panama Canal" and "The Flight of the N.C.4 across the Atlantic" (New Era Films, Chicago), the two greatest achievements of modern times. This constituted a New Year's service that impressed a crowded house.

On Thanksgiving Sunday evening we had a "Thanksgiving Farm Festival." A boys' class had decorated the church with corn, grain, pumpkins, and leaves, and I spoke on the subject "Thanksgiving and the Farm" and then put on the screen "A Pilgrimage" (a visit to Plymouth, etc.), "Egypt As It Was in the Days of Moses" (showing how the Egyptians farmed), and "The Story of Milk" (modern farming). What a good time we had! On Fire Prevention Day I spoke on the general subject "Carelessness" and then screened "What a Careless Hunter in the Woods Did" (New Era Films), "The Cost of Carelessness" (Prizma), and "Hurry Slowly" (Ford Weekly). So I might go on through the detailed program of special days.

Another month I used "The Chosen Prince" (New Era Films) as a two-reel Sunday-night serial for the four Sunday evenings of the month. Each evening I spoke on that phase of the lives of David and Jonathan that was covered by the picture. The attendance for the four nights more than taxed the capacity of the church, and I experienced one of the really big months of my ministry.

For another month I featured "The Great Things in Nature," or "The Works of God." Here I showed "The Grand Canyon," "The Big Trees," "Niagara," and "The Yosemite Valley." These subjects proved to be of great interest both to those who had visited these places and those who had not.

*(Continued on page 17)*

Many users and all potential users of instructional slides need the practical suggestions based upon Mr. Emery's long period of experience

# SEVERAL OUNCES *of* PREVENTION

JAMES N. EMERY
*Supervising Principal, Potter District, Pawtucket, Rhode Island*

NEVER yet has there been a device or method in itself perfect. Perhaps the device itself has but few flaws, but there is a very real defect in the human element that applies it. Like all methods, visual education is no panacea for all pedagogical ills, no luxurious highway to reach the heights of learning in one swift rush. Some over-zealous and ill-advised enthusiasts have done the cause of visual education actual harm by extravagant claims and sweeping statements regarding the wonders it would accomplish in the hands of anyone, even the novice. There are real pitfalls ahead for the visualist, be his medium slides, films, stereographs, or just ordinary photographs.

It requires good judgment, training, common sense, and a good sense of instructional values to teach successfully by means of the lantern. The careful teacher makes the lantern serve a most useful purpose. The novice blunders ahead energetically, accomplishes a little good, and wastes a great deal of time and energy. Some of the more obvious pitfalls may be avoided by looking ahead a little; others must be learned in the classroom of experience. I started in to chronicle a few "don'ts" in the course of a discussion on another subject, and of themselves they grew into a fairly extensive list. Some of these, based mainly on my own experience, are set down here, with the hope that others may avoid some of the mistakes I suffered at the outset.

### Instruct Rather Than "Show"

First, and most important of all, don't attempt a lesson with the lantern slide without previous definite preparation. This is true of any form of teaching, but it applies with redoubled force to this method. You can't experiment with a class depending on you. If you go into a classroom trusting to inspiration to pull you through, both you and the class have a disappointing hour ahead. You may carry it through once or twice, but not often. A busy principal or teacher often finds the time for thorough preparation lacking in the face of other pressing duties, and hopes that general knowledge will save the day. It will not, let me impress upon you firmly. A slipshod, unsatisfactory, pointless lesson is sure to be the result.

Before a lesson, sit down and preview every slide you are going to use. The slide can be held up against the light or a window, but I find the most satisfactory way is to hold the slide at an angle against a sheet of white paper on my desk. The reflected light from the white paper gives an excellent illumination of the slide without the strain on the eyes when the plate is held up against the light. Do this with every lesson, no matter how familiar you think you are with the picture. You will almost invariably discover something new each time. Sometimes after having used a slide a dozen times, and thinking myself thoroughly familiar with it, a new viewpoint or some very striking feature will present itself that I had never noticed. I find myself demanding with some irritation, "Why on earth didn't I see that before?"

If previewing is a requisite before use, it is an essential in buying new slides. For example, we have a splendid travel set on Africa that we bought without seeing the views. Each picture is most excellent for what we want in the life of that country, but unfortunately there are nearly a dozen slides in the set that we are unable to use in classroom work owing to the frankness with which the nudity of the dusky savages is depicted. One or two we managed to salvage by additional masking, but several that would otherwise be the most valuable of our set are perforce "deleted by censor."

### Annotating the Texts

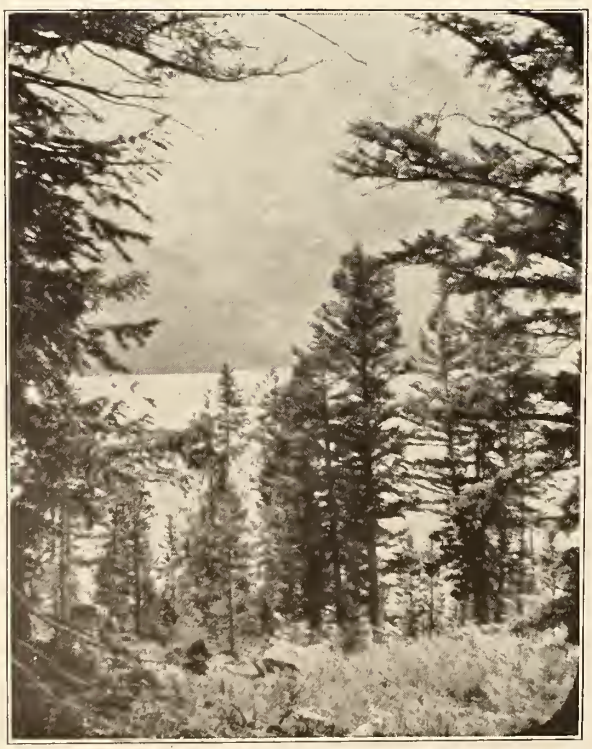
It is a good idea to outline your work some time in advance, making a detailed synopsis of each country and the slides that illustrate the salient features. I keep a copy of nearly every text in use in geography, history, and civics, annotated with the numbers of the slides that deal with each particular paragraph. A number of detailed outlines are also available for my own and the teachers' use. I have generally found that the printed synopses which accompany each slide are rarely suited to my purposes.

At any rate, sit down before a lesson and carefully preview the slides. Consider just how they illustrate the principal points of your lesson. Plan definitely just what topics you will take up, what questions you will ask, what illustrations you will use. Do not leave it to chance or inspiration. There is no more place in visual instruction than in any other method for the teacher who conducts her class by guesswork.

Don't use too many slides at a time, or make your lessons too long. It is a little bother to get out the stereopticon, pick out the slides, arrange seats, and darken the room. But even at that, do it oftener and in small doses. Better that the pupils should go from the class eager for a repetition the next day than yawn wearily and dread the coming of another lesson of this kind. Half an hour is excellent; 45 minutes is a period of ample length, and it is an exceptionally interesting subject or a tremendously wideawake and enthusiastic teacher who can hold the satisfactory attention of the class for an hour.

Don't overlook the physical conditions. Often it is necessary to crowd more pupils in than the seating capacity of the room warrants. They are uncomfortable, and wriggle with evident uneasiness. Often, too, the air quickly becomes foul with the extra demands made on it, and the temperature goes up to an unwarranted degree. Inattention and discomfort become the rule at those times. In that case do not hesitate to take a few minutes' intermission; open the windows, clear out the air, and perhaps devote two or three minutes to physical exercises, at any rate to one or two good long stretches. It will be time saved in the end.

Of course if your class is in the auditorium, if you have one, these conditions may not arise to any appreciable extent. Bad air and overheating, however, must be guarded against in any school building at all times.



Yellowstone Park
Jenny's Lake and Grand Teton

### Every Slide Must Be Relevant

Don't, from the temptation to show a lot of slides, over-illustrate your subject, and show a lot of pictures only faintly connected with the thread of the topic. This is a very real temptation to the enthusiastic teacher. Better to study a moderate number of slides intensively and in some detail than to flash on a rapid succession of

pictures until the pupils' minds are confused. Give some time to the study of the various details in each picture. You will be surprised to learn how many interesting points you can bring out. Show only pictures that are really related with the subject you are treating.

Don't lose sight of the central theme of your subject. If, for example, you are teaching the surface features of Japan, don't drift away from the underlying idea that five-sixths of the land is mountainous and impossible to cultivate. Dwell on the volcanoes, the pilgrims wending their way up the slope of Fujiyama, the life in the country villages, if you will—but in their proper place. In visual instruction, as in any other line, the temptation to digress from the point at issue is ever present.

Allow free discussion by the class, and honest questions, but don't let the lesson degenerate into aimless inquiry or the mere asking of questions to speed the time. However, there is less danger of this fault with visual instruction than with many other methods, for the pupils are eager to see the next pictures from sheer natural curiosity.

Impress upon the class at the outset that this is a regular lesson, part of the regular work, and not entertainment or recreation. Expect and secure just as good order as you would in an arithmetic lesson or the writing period. Clapping, stamping, or whistling should never be permitted—yet I have observed this in a lesson supposedly devoted to visual instruction. You are conducting a class in geography or history, not a theatre.

### Combining Classes for Visual Instruction

Two teachers may frequently combine their classes for visual work with excellent results. In such instances one teacher should be responsible for the general order and possibly the handling of the lantern, leaving the other free to conduct the lesson, her attention undisturbed by the distractions of petty details. With older classes it is often a good idea to train two or three of the more responsible pupils to manipulate the lantern. Don't try to handle the lantern yourself and conduct the lesson too, except under circumstances where it cannot be avoided. Experienced professional lecturers can do it if they have to, but for the amateur it is difficult in the extreme. The distraction of the mechanical details, changing slides and the like, is certain to detract from clear thinking and the mental concentration required of the person conducting such a lesson.

Whoever handles the lantern should have some safe and handy way of caring for the slides before and after use. If slides are piled in a heap on the small table used with the lantern, haphazard as they come from the carrier, sooner or later there will be a top-heavy pile, or an incautious hand or elbow in the semi-darkness comes into contact with them; and then the janitor has some extra work sweeping up broken glass, and some of the choicest slides in your collection must be replaced.

We have found shallow wooden trays the width of a slide and of varying lengths, made of some light stock, the best solution of this problem. Almost any handy man can make them for you. In our case the boys made them in the woodworking room from bits of discarded stock. One or two partitions will separate the used slides from the unused, or slides used in different parts of your lesson.

If you keep your slides in one of the cabinets made for the purpose, with cardboard partitions between the slides, be sure the slide reaches the bottom, and does not stick up enough to catch when the drawer is pushed in. We have had more cracked slides from this cause than from all others put together.

Don't be without facilities for making minor repairs. A few inexpensive materials may save much lost time and disappointment, as well as interruption of your program and schedule. A dozen or so cover-glasses, a few masks, some strips of black gummed paper cut to the proper length, for mending cracked or broken slides; an extra bulb for your lantern, that may be inserted at short notice; a spare fuse or so of the proper size and capacity; possibly an extra set of condensers—these will save you many extended delays. The last item, while good insurance, is not absolutely necessary, for with the incandescent lantern there is not much danger of condenser breakage with the low amperage used. An extra plug with some ten or twenty feet of cord is often a great convenience in reaching otherwise inaccessible sockets, and in permitting the use of your lantern in almost any part of the room.

Don't think that you must have a large picture for best results. A small, brilliant, clearly lighted picture is worth far more for teaching purposes than a large one where the contrast of lights and shadows is blurred and the outlines are hazy. Some of the best professional lecturers I have heard used a comparatively small picture.

## Let the Church Give!

(*Continued from page 15*)

Still another month my Sunday-evening congregation visited "The Great Cities of the World." How intensely everybody watched these views, and what a rich fund of sermon-lecture material is to be found here!

One plan that I have used very effectively is to group my services for a month. For instance, the following ticket will show this plan for the month of January. On January Sunday evenings we had a "World Tour"; we took a trip abroad. The card here shown was printed and handed out. It served as an announcement and furnished a "ticket" for the trip, thus making an attractive and worthwhile advertising stunt that created a great deal of interest and attention.

**This Is Your Ticket**

**To**

**"A WORLD TOUR IN MOTION PICTURES"**

**At the**

**Methodist Church, January Sunday Evenings**

| | |
|---|---|
| **"China and Her Customs"** | **January 1, 1922** |
| **"Japan and Her People"** | **January 8, 1922** |
| **"Egypt and the Pyramids"** | **January 15, 1922** |
| **"France and the Riviera"** | **January 22, 1922** |
| **"The Stream of Life"** | **January 29, 1922** |

*"The Stream of Life" will be the feature picture of the series*

This series of services proved to be most interesting and helpful. Much missionary information can here be given, and, with China and Japan so much in the world's news today, you may be sure that they were interesting meetings. I spoke each evening on the country visited, and to see these people in their own lands proved to be most beneficial. By actual count a total of 2,079 people attended this "World Tour"—and this in a city of 3,016 population! My people are now asking for more of these services.

It is usually my practice, though not always, to speak on the subject that is found in the picture. We have the regular church service of music, prayer, and short address; then we show the pictures, consisting of usually two or three and sometimes four reels.

### The Week-Night Entertainment

During the two years I have used films I have given on week nights what I call "The Methodist Church Motion-Picture Entertainment Courses." Using the plan of the lecture-course idea, I group four feature pictures into one course of entertainments and sell the course tickets at $1 each. I have no trouble at all in selling every seat in the church. I put on two of these courses each winter, one before the holidays and one following. Of course I get the very best pictures I am able to rent, and my folks know that when a picture is announced it will be good. For example, for my recent course I used "The Hearts of Men" (with George Beban), "Rebecca of Sunnybrook Farm" (with Mary Pickford), "The Copperhead" (with Lionel Barrymore), and "The Servant in the House."

In each of these courses I plan to show one picture that will be of interest to children. I run this as a "special" at 4:30 in the afternoon, and charge an admission of ten cents. There is another feature about this picture for children that I have used to good advantage. Each teacher in my Sunday school provides a free ticket for each member of the class. You can imagine that this creates interest in our Sunday school.

There are many other important subjects I have not touched upon, and many other questions to be answered; but let me, in closing, merely say that there is great merit in the use of motion pictures for churches and it will pay any pastor or church to give the subject earnest heed. To me it is surprising that we have ignored this opportunity for so long. Motion pictures make the church program attractive, and they can be used successfully and effectively if handled properly.

# MECHANICS *of* VISUALIZATION

*A Department Conducted by*

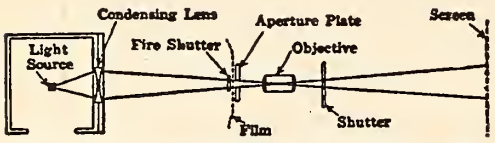
AUSTIN C. LESCARBOURA, *Managing Editor of The* Scientific American

In this department appear each month discussions of the important materials of visual instruction —projectors, films, stereopticons, slides, screens, cameras, lenses, and other items of equipment on which the non-theatrical exhibitor should possess authoritative and impartial information. It should be distinctly understood that all expressions of opinion emanate from Mr. Lescarboura, and that MOVING PICTURE AGE takes no stand upon the opinions expressed in this department.

? What problems are handicapping you in your visual instruction work? Mr. Lescarboura stands ready to answer by correspondence the questions of any subscriber pertaining to equipment, when the inquiry is addressed to him at the office of MOVING PICTURE AGE and is accompanied by stamped, addressed envelope ? —*The Editor.*

## THE FIVE GENERAL TYPES OF PROJECTORS

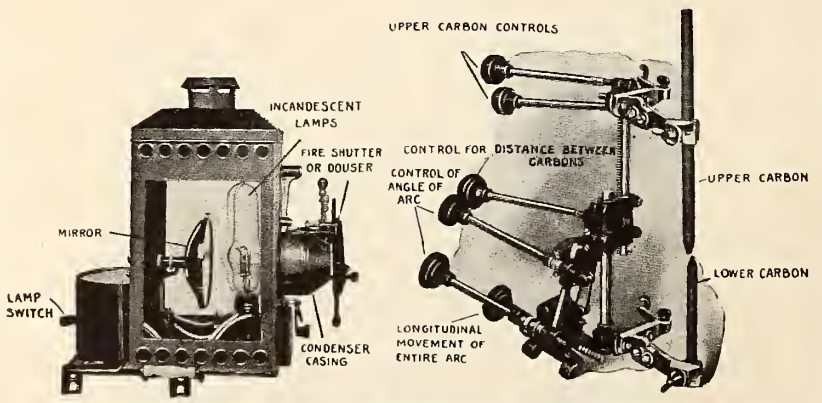
THE PROJECTOR, like any other piece of machinery intended for a serious purpose, must be fitted to the job. It would be sheer folly to equip a traveling salesman with a standard theatre projector. Such a machine weighs many hundred pounds; and, outside of the fact that a motor truck would be necessary to transport the outfit from place to place, such equipment is too elaborate and too powerful for the showing of films to a small audience. Equally foolish, although not quite so obviously so, would be the use of a portable-type projector in a large theatre; for such a machine, it goes almost without saying, would not stand up under the constant and trying service of a regular theatre program, and the picture which it projects would not be sufficiently large and bright to give the proper screen effect. So let us not forget that there is a general type of projector for each specific class of motion-picture work. There is no such thing as a truly universal projector. Once the job for the projector is fully understood, one should decide on the proper type of projector to fit that work, and then search the offerings of that particular type until the desired machine is obtained.




Schematic Arrangement of the Optical Components of a Projector Using an Arc Lamp as the Illuminant

To do otherwise is merely to court disappointment. Our correspondence always includes a fair sprinkling of letters from schools, churches, and industrial organizations that have installed the wrong type of projector for the work in hand; yet all this trouble and disappointment could just as well have been avoided in the first place. After all, it does not seem such a difficult matter, once the various types of projectors are properly classified and a definite field of activity assigned to each type.

Of projectors there are five general types, ranging all the way from the big professional machine employed in our regular picture theatres, to the small machines for home use. The first type, then, is the large professional machine, for which a licensed operator and a fireproof booth are required, according to the rules and ordinances existing in many localities. This type of projector is represented by half a dozen makes. The more elaborate models, such as are to be found in our leading picture houses, are provided with motor drive, extra large film magazines, and automatic arc feed. As far as non-professional work is concerned, this type is only to be considered for large auditoriums and for certain kinds of outdoor work. Where the audience numbers upward of several hundred persons the large professional machine is generally necessary in order to fill a large enough screen; but only in cases of absolute necessity should the regular professional projector be considered.

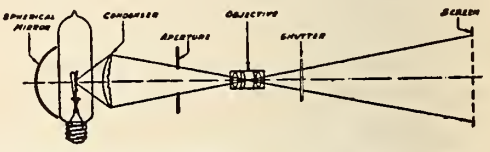



LEFT: Typical Incandescent Lamp Equipment for a Professional Projector.
RIGHT: Carbon Arc Stand Employed in Professional Projectors

Then we come to the second type—the semi-professional type. Compared with the theatre projector, the cost of which may be $500 or more, the smaller semi-professional projector generally runs from $250 to $350 in price. Some offerings include a stereopticon attachment, which is a valuable consideration since it permits of the showing of lantern slides with the same machine, and therefore increases the usefulness of the machine.

The semi-professional type is nothing more than a boiled-down copy of the larger professional machine, with the mechanism and controls reduced to the simplest terms. It can be operated by anyone with but a few instructions. Yet this type of projector is quite capable of projecting a fair-sized screen image of sufficient brilliancy for an audience of a few hundred persons. Practically all the offerings of this class are provided with motor drive, so that the operator has merely to thread the film and press a switch, and the machine does the rest until the film has been run through. Again, all machines of this type use an incandescent lamp as the illuminant, instead of the arc lamp employed in most professional projectors.

Where large screens are to be brilliantly illuminated, there is no substitute for the carbon arc. In moderate-sized installations it is possible and quite feasible to employ the incandescent lamp, which entails a considerable saving in current consumption and makes for simpler operation. But in all the semi-professional projectors and in the remaining types to be described the arc has been entirely superseded by the high-efficiency incandescent lamp; and it is this feature, more than any other, that has made the non-professional types a success. Just compare the mechanism of the arc with that of the incandescent lamps shown in the accompanying illustrations, and the facts are immediately evident.




Schematic Arrangement of the Optical Components of a Semi-Professional or Portable Projector, Using an Incandescent Lamp

Then we come to the suitcase type, which is strictly a portable proposition. This type, because of its very lightness and compactness, must of necessity lack some of the advantages of the larger machines. Thus it would not be good policy to use such a machine in a large auditorium as a regular installation, for that application should really be reserved for the semi-professional type. But when it comes to showing pictures in the classroom, clubroom, church, and even in the home, the suitcase type is at its best. It throws a smaller picture than the semi-professional type, of course, and the lighting is not so brilliant if the screen image is made too large. The wear on the film and the likelihood of trouble are apt to be greater than with the semi-professional type, owing to the double loop used in threading many of the offerings in this class. Still, this type has received no little attention from motion-picture engineers, and the present offerings are far superior to the first suitcase projectors, which made their appearance some five or six years ago.

The suitcase projector is ideal for classroom use. It can be carried from one room to another, and its mechanism is the essence of simplicity. Every precaution is taken to make such machines as safe as possible, and the film is entirely enclosed in a fireproof case. Furthermore, with the steadily increasing use of standard-sized slow-burning film the suitcase projector becomes absolutely safe. On special order the suitcase type can usually be obtained for use with narrow-width slow-burning film, known as the safety standard and the Pathescope.

Now for the fourth type, namely, the narrow width or safety-standard type. With the advent of slow-burning or acetate-of-cellulose films, as distinguished from the usual celluloid or inflammable

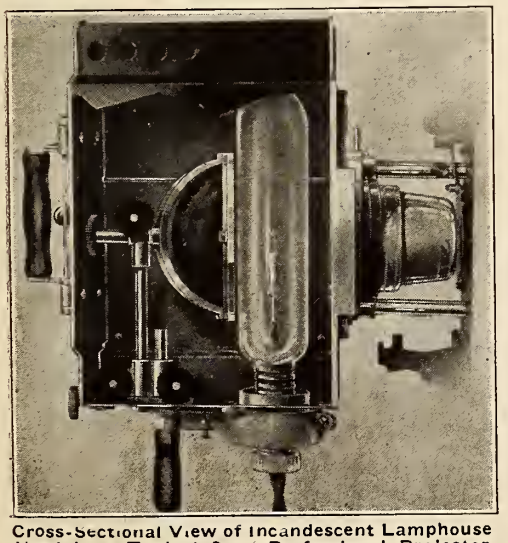
| Equiv. focus Inches | 15 ft. | 20 ft. | 25 ft. | 30 ft. | 35 ft. | 40 ft. | 45 ft. | 50 ft. | 60 ft. | 70 ft. | 80 ft. | 90 ft. | 100 ft. |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 5 | 8.0 | 10.8 | 13.5 | 16.3 | 18.0 | | | | | | | | |
| | 8.6 | 11.8 | 14.6 | 17.8 | 20.8 | | | | | | | | |
| 5½ | 7.3 | 9.8 | 12.3 | 14.6 | 17.3 | 18.8 | | | | | | | |
| | 7.8 | 10.7 | 13.4 | 16.1 | 18.8 | 21.8 | | | | | | | |
| 6 | 6.8 | 6.8 | 11.2 | 13.5 | 15.8 | 18.1 | 20.4 | | | | | | |
| | 7.3 | 8.8 | 12.3 | 14.8 | 17.3 | 18.8 | 22.3 | | | | | | |
| 6½ | 8.1 | 8.2 | 10.4 | 12.5 | 14.8 | 18.7 | 18.8 | | | | | | |
| | 6.7 | 8.0 | 11.3 | 13.6 | 15.8 | 18.2 | 20.5 | | | | | | |
| 7 | 5.7 | 7.6 | 9.8 | 11.8 | 13.5 | 15.5 | 17.5 | 18.4 | | | | | |
| | 8.2 | 8.3 | 10.5 | 12.8 | 14.8 | 18.8 | 19.0 | 21.2 | | | | | |
| 7½ | 5.3 | 7.1 | 8.8 | 10.8 | 12.8 | 14.4 | 18.3 | 18.1 | | | | | |
| | 5.8 | 7.8 | 8.8 | 11.8 | 13.8 | 15.8 | 17.8 | 18.8 | | | | | |
| 8 | | 6.8 | 8.4 | 10.1 | 11.8 | 13.5 | 15.2 | 17.0 | 20.4 | | | | |
| | | 7.3 | 8.1 | 11.0 | 12.8 | 14.8 | 18.8 | 18.5 | 22.3 | | | | |
| 8½ | | 8.2 | 7.8 | 8.5 | 11.1 | 12.7 | 14.3 | 18.0 | 19.2 | | | | |
| | | 8.8 | 8.8 | 10.3 | 12.1 | 13.8 | 15.8 | 17.4 | 20.8 | | | | |
| 9 | | 5.9 | 7.4 | 8.9 | 10.5 | 12.0 | 13.5 | 15.1 | 18.1 | 21.1 | | | |
| | | 8.4 | 8.1 | 9.8 | 11.4 | 13.1 | 14.8 | 18.4 | 18.8 | 23.1 | | | |
| 9½ | | 5.8 | 7.0 | 8.5 | 8.8 | 11.4 | 12.8 | 14.2 | 17.1 | 20.0 | | | |
| | | 8.1 | 7.6 | 8.2 | 10.8 | 12.4 | 14.0 | 15.5 | 18.7 | 21.8 | | | |
| 10 | | 5.3 | 8.8 | 8.0 | 8.4 | 10.8 | 12.2 | 13.5 | 18.3 | 18.0 | 21.8 | | |
| | | 5.6 | 7.3 | 8.8 | 10.3 | 11.8 | 13.3 | 14.8 | 17.8 | 20.8 | 23.8 | | |
| 12 | | | 5.5 | 8.8 | 7.8 | 8.8 | 10.1 | 11.2 | 13.5 | 15.8 | 18.1 | 20.4 | |
| | | | 8.0 | 7.3 | 8.5 | 8.8 | 11.0 | 12.3 | 14.8 | 17.3 | 18.8 | 22.3 | |
| 14 | | | | 5.6 | 6.8 | 7.8 | 8.8 | 8.8 | 11.8 | 13.5 | 15.5 | 17.5 | 18.4 |
| | | | | 6.2 | 7.3 | 8.3 | 8.4 | 10.5 | 12.8 | 14.8 | 16.8 | 18.0 | 21.2 |
| 16 | | | | | 5.8 | 8.8 | 7.5 | 8.4 | 10.1 | 11.8 | 13.5 | 15.2 | 17.0 |
| | | | | | 8.3 | 7.3 | 8.2 | 8.1 | 11.0 | 12.8 | 14.8 | 18.8 | 18.5 |
| 18 | | | | | 5.1 | 5.8 | 8.8 | 7.4 | 8.8 | 10.5 | 12.0 | 13.5 | 15.1 |
| | | | | | 5.8 | 8.4 | 7.3 | 8.1 | 8.8 | 11.4 | 13.1 | 14.8 | 18.4 |
| 20 | | | | | | 5.3 | 8.0 | 8.8 | 8.0 | 8.4 | 10.8 | 12.2 | 13.5 |
| | | | | | | 5.8 | 8.5 | 7.3 | 8.8 | 10.3 | 11.8 | 13.3 | 14.6 |
| 22 | | | | | | | 5.4 | 6.0 | 7.3 | 8.5 | 9.6 | 11.0 | 12.3 |
| | | | | | | | 5.9 | 6.8 | 7.8 | 8.3 | 10.7 | 12.0 | 13.4 |
| 24 | | | | | | | | 5.5 | 6.8 | 7.8 | 8.8 | 10.1 | 11.2 |
| | | | | | | | | 8.0 | 7.3 | 8.5 | 8.6 | 11.0 | 12.3 |

Table Showing Size of Screen Image When Lantern Slides Are Projected. Size of Mat Opening, 2¾ by 3 Inches

films, motion-picture engineers found it necessary to establish a new size known as the safety standard. This size measures 28 millimeters in width instead of the 35-millimeter width of the standard film; furthermore, it has 20 images to the running foot instead of the standard 16. The introduction of this narrow-width film has given rise to the fourth type of projector, which differs quite materially from the three preceding types. Having eliminated the fire hazard at the very source, namely, the film, it follows that machines making use of such films can do away with the fireproof magazines, fire shutter, and other devices so necessary when inflammable film is being handled. So the safety-standard projectors are distinguished by their utmost simplicity and compactness, and are ideal for portable purposes. Practically all the offerings along this line are motor-driven, and can be operated by anyone with but a few minutes' instruction. Such machines are available for screen images up to 5 by 8 feet, and the author has employed a well-known make in church-entertainment work with as many as 250 persons in attendance at one time.

In considering this class of projector, it is well to give some thought to the films available. While there are libraries in operation which supply safety-standard film on a regular subscription basis or on a daily rental basis, there can be no denying the fact that the list of available safety-standard reels is very small compared with that of standard films. And since a projector is of little use without a continual supply of new film subjects, the matter of available film is an important one. It is not for the author to decide how the existing safety-standard subjects compare with the standard film subjects; these facts are placed before the reader for his guidance only, and he must decide for himself. Let the reader write to the makers of safety-standard projectors for a list of libraries or exchanges, and for a list of their offerings, as a preliminary to buying a machine of this type. If the reader is satisfied that the offerings are sufficient for his needs, all well and good. He is the final judge.

Many schools, churches, clubs, and even homes are using the safety-standard type, for the reason that it is absolutely safe. It is approved for use anywhere and everywhere, without licensed operator or booth or other formality. Its users are well satisfied with the film offerings, and it is certain that the list of safety-standard films is being steadily increased.



Cross-Sectional View of Incandescent Lamphouse Used in a Typical Semi-Professional Projector, Showing the Simplicity of Such an Illuminant

Lastly, we come to the non-standard type, which comprises a large number of machines of extra small size, making use of slow-burning films that are half the width of the professional standard. Such machines are intended primarily for the home, where expense is a prime consideration. Obviously, in the school or church or club the cost of film rental can be distributed among so many persons that it becomes a small matter, whereas in the home the cost must be borne by a very small number of persons, and therefore becomes considerable, if not in most cases prohibitive. Hence of late years many attempts have been made to introduce small-sized slow-burning films which could be made and rented at such a low cost as to make motion pictures possible in most homes.

In this class of projectors we find all kinds of machines, ranging from a miniature of the safety-standard type to a novel machine using disks with the images arranged in spiral form. Obviously, due to the small size of the images, the projectors in this class can only be used in connection with a small screen, and the mechanism, being inexpensively constructed, does not make for the best kind of projection. Aside from home use, projectors of this kind may find a limited application for salesmen, although the safety-standard and portable projectors are so much better that it is the part of false economy to use the smaller films.

So, having laid out the entire field of projection in five classes, the road is paved for a consideration of various projectors in the different classes of types, in our subsequent issues.

| Equiv. focus Inches | 15 ft. | 20 ft. | 25 ft. | 30 ft. | 35 ft. | 40 ft. | 45 ft. | 50 ft. | 60 ft. | 70 ft. | 80 ft. | 80 ft. | 100 ft. |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 2½ | 4.9 | 8.4 | 8.0 | 8.8 | 11.3 | 12.8 | 14.5 | 18.1 | | | | | |
| | 8.5 | 8.7 | 11.0 | 13.2 | 15.4 | 17.8 | 18.8 | 22.0 | | | | | |
| 2½ | | 5.4 | 8.8 | 6.2 | 8.8 | 10.8 | 12.3 | 13.7 | 18.4 | | | | |
| | | 7.4 | 8.3 | 11.2 | 13.1 | 14.8 | 18.8 | 18.7 | 22.4 | | | | |
| 3 | | 4.5 | 5.7 | 8.8 | 8.0 | 8.1 | 10.3 | 11.4 | 13.7 | 18.0 | | | |
| | | 6.2 | 7.7 | 8.3 | 10.8 | 12.4 | 14.0 | 15.8 | 18.7 | 21.8 | | | |
| 3½ | | | 4.9 | 5.8 | 8.8 | 7.8 | 8.8 | 8.8 | 11.7 | 13.7 | 15.7 | | |
| | | | 6.6 | 8.0 | 8.3 | 10.8 | 12.0 | 13.3 | 16.0 | 18.7 | 21.4 | | |
| 4 | | | 4.2 | 5.1 | 8.0 | 8.8 | 7.7 | 8.5 | 10.3 | 12.0 | 13.7 | 15.4 | |
| | | | 5.8 | 7.0 | 8.1 | 8.3 | 10.5 | 11.8 | 14.0 | 18.3 | 18.7 | 21.0 | |
| 4½ | | | | 4.5 | 5.3 | 8.2 | 8.8 | 7.7 | 8.1 | 10.8 | 12.2 | 13.7 | 15.4 |
| | | | | 8.2 | 7.2 | 8.4 | 8.3 | 10.5 | 12.4 | 14.5 | 18.8 | 18.7 | 21.0 |
| 5 | | | | | 4.8 | 5.4 | 8.1 | 8.8 | 8.2 | 8.6 | 10.8 | 12.3 | 13.7 |
| | | | | | 8.5 | 7.4 | 8.4 | 8.3 | 11.2 | 13.0 | 14.8 | 18.8 | 18.7 |
| 5½ | | | | | 4.3 | 4.8 | 5.8 | 8.2 | 7.4 | 8.7 | 8.9 | 11.2 | 12.4 |
| | | | | | 5.8 | 8.7 | 7.8 | 8.4 | 10.2 | 11.9 | 13.8 | 15.3 | 17.0 |
| 6 | | | | | | 4.5 | 5.1 | 5.7 | 8.8 | 8.0 | 8.1 | 10.3 | 11.4 |
| | | | | | | 8.2 | 7.0 | 7.7 | 8.3 | 10.8 | 12.4 | 14.0 | 15.8 |
| 6½ | | | | | | | 4.7 | 5.2 | 8.3 | 7.3 | 8.4 | 8.6 | 10.8 |
| | | | | | | | 8.4 | 7.1 | 8.8 | 10.0 | 11.4 | 13.0 | 14.5 |
| 7 | | | | | | | 4.4 | 4.9 | 5.8 | 6.8 | 7.8 | 8.8 | 8.8 |
| | | | | | | | 8.0 | 8.6 | 8.0 | 8.3 | 10.8 | 12.0 | 13.3 |
| 7½ | | | | | | | | 4.5 | 5.4 | 8.4 | 7.3 | 8.2 | 8.1 |
| | | | | | | | | 8.2 | 7.4 | 8.7 | 10.0 | 11.2 | 12.3 |
| 8 | | | | | | | | | 5.1 | 8.0 | 8.8 | 7.7 | 8.5 |
| | | | | | | | | | 7.0 | 8.1 | 8.3 | 10.5 | 11.8 |

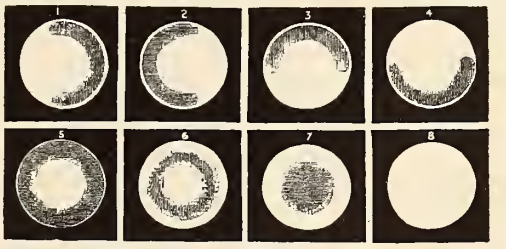
Table Showing Size of Screen Image When Moving-Picture Films Are Projected. Size of Mat Opening, 11/16 by 15/16 Inch

## PROJECTION TABLES

SINCE optics plays a leading rôle in projection, there is always need for a set of projection tables that will enable any operator to determine the performance of any given projection lens and to figure on any given screen image. So we present the two accompanying projection tables, one covering the size of screen image when lantern slides are projected, and the other the screen image when moving pictures are projected.

These tables, it will be noted, are based on three factors: (1) the equivalent focus of the lens in inches; (2) the distance between the lens and the screen; (3) the dimensions of the screen image. Thus if one has a 5½-inch focus lens, at a distance of 35 feet the screen image will be 4.3 by 5.9 feet; at 40 feet, 4.9 by 6.7 feet; at 45 feet, 5.6 by 7.6 feet, and so on, when projecting motion pictures. It must be at once obvious that such a table can be used for deciding how far back a projector must be placed to fill a certain screen with a given lens; or, if a definite location has been decided upon for the projector, and the screen size is fixed, one can determine what focal-length lens should be used.

The table




In fig. 1 and 2 the radiant, i. e., the crater, needs to be properly adjusted laterally, it is too far to the right or left.
In fig 3 and 4 it is too high or too low.
In fig. 5, 6 and 7 it is too near or too far from the condenser.
Fig. 8 shows it to be in correct position, the field being entirely clear.

### Adjustment of Light

Successful results in projection depend largely upon the correct adjustment of the lamp, which must throw a brilliantly illuminated circle upon the screen.

After the objective is focused, as will be evidenced by a sharp clear image on the screen, remove slide and slide holder, and examine the illuminated circle. If the light is centered and the lamp correctly adjusted this circle will be clear and entirely free from coloration or shadows.

The diagrams above illustrate the results of defective centering, showing the shadows and stating the causes. These can be speedily remedied and a little practice will soon make one adept in centering the light accurately.

of lantern-slide projection is based on a mat opening 2¾ by 9 inches, while the motion-picture table is based on a mat opening $\frac{11}{16}$ by $\frac{15}{16}$ inch.

## PROJECTOR HOUSEKEEPING

PROJECTOR housekeeping—somehow or other that term may sound out of place. Yet it certainly conveys the impression that is intended: the importance of keeping the projector in first-class condition, and devoting a certain amount of time at regular and frequent intervals to cleaning up, oiling, and adjusting the delicate mechanism that is the very foundation of any motion-picture exhibition.

Owing to the grease and oil so necessary in the lubrication scheme of a motion-picture projector, such a machine soon gets unduly dirty. The grease with which the intermittent movement may be packed, or even the heavy oil that is also used for this purpose, often forces its way through the bearings and gets out on the intermittent sprocket. The grease or oil attracts dust, and sooner or later the dirty grease or oil is found on the films. Furthermore, certain materials in the motion-picture film cause an accumulation of black, hard substance to form between the sprocket teeth, and if this deposit is not removed at frequent intervals it interferes with the running of the projector—not only by making an unduly large amount of noise, but in certain instances by causing the film to climb off the sprocket teeth.

Film is delicate. It is readily stained by oil, and is easily scratched by gritty particles that accumulate in the projector as the result of a long stretch of work without a thorough cleaning. And while the film may only be rented, the operator is under a moral obligation to take as good care of the film as though it were his own property. Hence the projector cannot be too frequently cleaned, in order to protect the film.

A stiff toothbrush may be used for cleaning the sprocket teeth. The entire film track should be kept free from all dirt accumulations. The idlers, or rollers, on which the film rests should be examined to see that they turn freely, especially if the emulsion side or dull side of the film is in contact with them. The rollers employed in the magazine openings for fire guards should also be examined to ascertain that they turn freely. If felt or velvet pads are employed as fire guards these should be frequently examined and brushed off to make sure that no particles of dust or film specks accumulate to scratch the sensitive film emulsion.

And then there is the optical system, which must be kept clean if the best screen results are to be maintained. Nothing makes more difference in the screen brilliancy than dirty lenses, condensers, mirrors, and so on. To secure the best results, therefore, the lenses must be kept absolutely clean and should be protected as far as possible from dust and finger marks.

A soft, oft-washed linen cloth is the best appliance for cleaning lenses. Do not use any kind of polishing material, alcohol, or other solvent on a lens. To remove finger marks, breathe upon the surface and wipe gently, with a circular movement.

A lens should not be exposed to the heat of the sun or steam pipes, and should not be allowed to remain for a long time in a damp place. The condensers can be quickly removed from their mountings, cleaned, and replaced, and care should be exercised to place them in the correct position. The breakage of condensers is due to unequal expansion or contraction caused by sudden extreme changes in temperature. It is obvious, therefore, that they should not be removed from the lantern while heated, or exposed to cold draughts. However, this caution has more to do with machines using arc lamps, where a very considerable amount of heat is developed.

If the lantern has been for some time in a cool or damp place, moisture will collect on the lens surfaces when the heat of the arc reaches them. As soon as the parts are uniformly heated, no more moisture will collect. It is well to bear this in mind and see that the lens surfaces are free from moisture before beginning to operate the projector.

# APPROVED FILMS *and* THEIR SOURCES

**New Releases of Travel, Literary, Industrial, Topical, and Comedy Subjects**

## Films for the Church, School, and Club

*The following list of approved pictures, reviewed, endorsed, and listed by the National Motion Picture League, with executive headquarters in New York City, is published for the purpose of stimulating a greater demand for pictures not only suitable for adults, but wholesome for children of all ages. By the aid of these weekly lists the general public may select a high-class show, schools and churches may arrange suitable programs, and theatre managers may book the better class of pictures. It is very necessary for the operator to make all cuts suggested below, in order that the films may be wholesome for children and young people. These omissions are suggested in order to save otherwise splendid, wholesome pictures from rejection. Pictures not suitable for this list receive no comment.*

**(See addresses of exchanges below)**

### FAMILY FILMS

**Recommended for Young People and Adults**

**Courage.*** Reels, 6. Producer, Sidney Franklin Productions; exchange, First National. Remarks: In part 2, cut scenes of murdered man. In part 5, cut scenes of dead body of suicide. Hero is wrongfully sentenced to penal servitude for life. Planning and inventing through eighteen years, from his cell, he guides his wife in building up an immense business in their steel factory. The courage and devotion of both are finally rewarded by the confession of the truth, resulting in freedom for the hero and the reuniting of the family.

**Catching the Black Panther.*** Reels, 1. Producer, Major Jack Allen; exchange, Pathe. Remarks: Major Jack Allen starts out to catch a black panther that has been attacking the settlers. He finally lassoes the animal and puts it into a temporary cage—one menace less for the jungle and one specimen more for the zoo.

**The Fox and the Goat.*** Reels, ⅔. Producer, Fables Pictures, Inc.; exchange, Pathe. Aesop's Fable. Remarks: Moral, Look before you leap.

**A Prince There Was.*** Reels, 5. Producer, Zukor; exchange, Famous Players-Lasky. Remarks: Thomas Meighan. George M. Cohan's play by the same name taken from the story "Enchanted Hearts." Cut visions of suicide in part 1. Wealthy young man, through the interception of a little boarding-house drudge, discovers a young girl courageously trying to earn her living by the sale of her stories. The young man qualifies as a prince, which name the admiring little girl has given him, and buys the magazine in order that the girl's stories may be published.

**The Bonnie Brier Brush.*** Reels, 5. Producer, Donald Crisp; exchange, Famous Players-Lasky. Remarks: Picturization of Jan McClaren's story by the same name. Cut all scenes of man drinking in part 2. A story of Scotch life and customs, in which the lives of two young couples are almost ruined

*(Continued on page 26)*

## Exchanges Mentioned in This List

### How to Obtain Any Film Mentioned

**The list gives the exchange distributing the film. Write to the address of the main office given below or look up your nearest distributing office of that concern in "1001 Films," Moving Picture Age's non-theatrical film directory, which every subscriber has, pages 12 to 19, inclusive. Whenever street address is not given, inquiry should be made of the National Motion Picture League, 2173 Broadway, New York City.**

**First National**
728 Seventh Avenue, New York City
**Pathé Exchange, Inc.**
35 W. 45th Street, New York City
**Famous Players-Lasky Corp.**
485 Fifth Avenue, New York City
**Fox Film Corp.**
55th Street and Tenth Avenue, New York City
**Educational Film Corp. of Amer.**
729 Seventh Avenue, New York City
**United Artists**
729 Seventh Avenue, New York City
**Warner Bros.**
1600 Broadway, New York City
**Sunset-Burrud Polychrome**
.....
**Universal Film Exchange, Inc.**
1600 Broadway, New York City
**Realart**
469 Fifth Avenue, New York City
**Richard Talmadge**
.....
**Robertson-Cole Distributing Corp.**
1600 Broadway, New York City
**Metro**
729 Seventh Avenue, New York City
**National Non-Theatrical Motion Pictures, Inc.**
232 W. 38th Street, New York City
**Windsor McCay**
.....
**Pat Sullivan**
.....
**Community Motion Picture Service**
46 W. 24th Street, New York City
**Douglas Fairbanks Picture Corp.**
5320 Melrose Ave., Hollywood, Calif.
**Merit Film Corp.**
130 W. 46th Street, New York City
**New Era Films, Inc.**
804 S. Wabash Avenue, Chicago
**National Exchanges, Inc.**
398 Fifth Avenue, New York City
**International Church Film Corp.**
920 Broadway, New York City

# BETTER FILMS

*A Department Conducted by*

## MRS. WOODALLEN CHAPMAN

*Chairman, Committee of Community Service on Motion Pictures, General Federation of Women's Clubs*

**In this department appear each month news items of activities for finer films throughout the country, lists of pictures officially approved by the Federation through its reviewing committee, and announcements by Mrs. Chapman in regard to the Federation's work for better films.**

IT is well for us to remember that motion pictures have a double function to perform. They bring enjoyment by stirring the emotions; these are the dramatic films. But they may also give satisfaction by imparting organized knowledge to the intellectual faculties; and of such a class are the educational films.

Women are becoming deeply interested in the subject of educational motion pictures, for they see the great value to the child of this visual aid. There are children—hundreds of them—whose power of visualization is very weak. The verbal description given by the teacher awakens no response in their undeveloped brain centers. In all probability the children have not had enough experience to give meaning to the words the teacher uses, and the words therefore pass out of the immature minds leaving no impress behind them. Think of the hours wasted by teachers in fruitless lecturing before children of this type!

Or, again, the memory images formed are too weak to become permanent, and so the child "forgets." This may be because the child is of the active motor type that finds it almost impossible to fasten the mind upon any subject solely by an effort of the will for a period of time long enough to produce a lasting impression.

### The Retardation Classes

These are the children who are constantly falling behind their grades, filling the retardation classes, which add so much additional taxation to the already heavy burden being carried by the citizens of the community. In the city of New York, according to an investigation made by the Russell Sage Foundation, the "repeaters," as these unfortunate children are called, during the year of 1907 cost that great municipality $4,901,290, or 12.6 per cent of the entire school budget. The same class of children cost the city of Chicago during the same year $2,119,287, or 18 per cent of its school budget.

While all children are benefited by the use of rightly made educational motion pictures, it is these backward children who receive the greatest help. Enough may be saved on this one item alone to more than pay for the installation of equipment and film service in an entire school system.

This statement is enough by itself to make one wonder why all schools are not using motion pictures as an aid to visual instruction. When the women of the General Federation approached school authorities with offers of assistance in equipping their schools for the use of classroom motion pictures, they eventually discovered the answer to this question. They found many schools already equipped for motion-picture projection; in many other instances they found school boards ready to make the needed investment, but doing nothing because of the lack of suitable educational films. When school superintendents were interviewed on the subject, the majority of them made the positive statement, "There are no educational films!"—a staggering assertion in face of the printed announcement of numerous film companies that they had many reels of "educational" motion pictures.

### Two Points of View

The educator who speaks of an educational motion picture has in mind a motion picture made specifically for the purpose of teaching some definite subject. He expects the picture to be scientifically accurate and logical in its presentation, going into the whole matter with such thoroughness as to lead to a real development of the unfolding mind of the child. He feels that he has a right to expect that the psychology of the child shall be considered, and that the instruction shall be founded upon accepted principles of pedagogy.

Some motion-picture producers who use the word "educational" refer to a subject that is neither a drama nor a comedy. This film has been made and used, not for the instruction of the child in the schoolroom, but for the entertainment of theatre audiences. As this picture is of no further use in the theatrical field the producer hopes to obtain additional income by selling or renting it to schools.

### The Converted Theatrical Film

In the early days of the motion-picture industry, school authorities were misled by this definition of the word "educational." They tried to make these films supplement the work in the classroom. They soon found, however, that the subject-matter was not presented in such a way as to be of any real value scholastically. The presentation was noticeably superficial, being titled in such a way as to amuse rather than instruct. The chief aim of the titles seemed to be to raise a laugh, and it apparently made no difference how false an impression might be created in the mind of the observer.

Films made for theatrical use can never rightly be called educational films. It is the attempt to use these motion pictures for a purpose for which they were not originally intended that has produced the present pessimistic attitude on the part of many educators.

There is another point to be considered in connection with this question of using theatrical films in the classroom. The films have already been through the theatrical circuit and are often in unsatisfactory physical condition. No theatrical man would use them, for he knows his audiences would not continue to patronize his theatre if they were called upon to endure old, "rainy" films. Yet in many cases the children of this country have been called upon to view just such films for hours.

### The Federation's Policy on School Films

The General Federation of Women's Clubs, which has chosen for this department the precept "To use motion pictures for the upbuilding of the nation's life," has therefore taken a position as opposed to the use of theatrical films in the classroom. It may be necessary to use some of these films as a makeshift at the present time, but this practice must be recognized as only a temporary measure.

It is the purpose of the Federation to encourage, in every way in its power, the production and use of genuine educational motion pictures. That there are a few educational motion pictures which measure up to required standards in this particular is a cause for sincere congratulation, and their existence proves that such pictures can be made and enables the educators, by experience, to gather some definite idea as to the actual efficacy of films in education.

### Reasons for the Dearth of Pedagogical Pictures

There are several reasons why more truly educational motion pictures are not available today. Certain elements are essential to the production of a successful educational motion picture. There must be, first of all, a thorough knowledge of the subject to be presented, combined with a practical understanding of motion-picture photography and an ability to make accurate and impressive films. A comprehension of the psychology of the child is required; a knowledge of the laws of pedagogy; a power of visualization, and an ability to present facts in a telling manner. Great patience is also an essential requisite, for these pictures cannot be hurriedly produced. Months and even years may be required to secure certain desired conditions and effects. Again, educational motion pictures are, as may be gathered from these statements, expensive to produce—and what assurance is there for the producer that he will be able to reimburse himself for the money thus invested?

The General Federation recognizes that a demand must be created for the film produced primarily for educational purposes. The school must come to recognize the value of the pedagogically correct educational film. The general public must be educated to understand that such pictures are an important adjunct to school work, and are therefore worth paying for. When the taxpayers think intelligently on this matter, more school boards will be ready to make the needed appropriations.

In this work the General Federation can render a distinct service. Its offer of co-operation in the field of visual instruction by aid of motion pictures, made to Dr. John J. Tigert, Commissioner of Education for the United States, elicited the following reply from Commissioner Tigert:

> I was very much interested in what you had to say yesterday with reference to the plans of women's clubs for the promotion of educational films. There is no question in my mind but that methods of instruction in certain subjects in our schools are going to be revolutionized by the introduction of visual aids. Unfortunately films, slides, stereoscopes, and other visual apparatus have been promoted in the past by the commercial producers without any organized effort on the part of school people and those interested generally in education to assist them in giving us the kind of material that is pedagogical and otherwise

*(Continued on page 27)*

# *The* NATIONAL ACADEMY *of* VISUAL INSTRUCTION

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A department conducted by the Secretary for the purpose of disseminating Academy news and thought

[A paper by A. P. Hollis, member N. A. V. I.; Specialist, Visual Instruction Service, North Dakota Agricultural College, Fargo.]

## THE TEACHING VALUE OF THE FILM

ANY evidence as to the teaching value of the product we distribute is of interest to educational film distributors, for those of us in visual-instruction departments are more than distributors—we are selectors, appraisers, critics, and, to an increasing extent, producers. It fell to me a few days ago to give a brief talk, at a normal school I visited, on the visual-instruction service at our college. I spoke of the great need of real evidence of the superior teaching values we believe the film to possess. When I had finished, the president said he was surprised to listen to a visual-instructionist who admitted that there was need of evidence, and who didn't claim the earth for the eye.

### Regarding Authenticity of Claims

One of the things we can do is sift out the rather loose claims now floating around in the visual-instruction magazines and get them down to earth. Overstatement in the end will do our cause no good. One film magazine printed on its front cover a diagram which had a scientific look and which stated that, according to experimental psychologists, 87 per cent of our impressions came through the eye—leaving 7 per cent for hearing, 3 per cent for touch, and so on. I wrote the editor and asked him to name one of the experimental psychologists. He was unable to give one name.

A little later this magazine published in large letters the statement that "The nerve from the eye to the brain is 22 times as strong as the nerve from the ear to the brain." It was a nervy statement, and I asked the editor to give me his authority. He cited a prominent manufacturer who had used it in a speech. The manufacturer, when appealed to, said he saw it in a newspaper—which was reporting some remarks of the village clergyman.

I have some acquaintance with psychological literature and have taken my term in the psychological laboratory, but I was unable to find authority for these statements and diagrams; and so, even the valid claims of our order are not taken seriously in the educational world.

Prof. Shepherd, Mr. Egner, and others who are instigating schoolroom and laboratory experiments under control conditions are doing a valuable service. Any earnest teacher may shed light on this question, who is willing to use the safeguards science throws about all experimentation.

Many questions have yet to be answered concerning the use of films in the classroom. Here are some of them:

> How low in the grades is the film of value—kindergarten? first grade? third? What is the effect of not being able to read titles, as in first grades? Is the titleless film possible for such grades? What modification of the form of response is necessary in these grades? Is the living teacher more necessary in instruction in lower grades than in upper? What is the workable number limit of students in a laboratory? classroom? for oral teaching? visual teaching?
>
> In a given subject of study, what topics lend themselves most readily to screen treatment? Where does screen treatment become forced and absurd—in geometry? grammar?
>
> To what extent does observation replace manipulation in laboratory work—or screen demonstration replace classroom demonstration?

Problems of the type of projector and accessories abound but will not be discussed here, except to mention the cool-light type that permits the stoppage of the film for re-view, more deliberate study, and leisurely comment and quiz—thus approaching the slide in educational possibilities.

Here is a sample of the type of experiment needed to be performed by teachers and investigators in all types of schools.

Being engaged in study-center work from the college, I was able to work with a small selected group of public-school teachers, all experienced and all normal-school graduates or better, in a small town of 2,000 people. The following safeguards were adopted:

1. A control group of equal mentality taught in the usual way was separated from the film group in each room.
2. Films were selected dealing with topics that had apparently not been presented before, or a year or more had elapsed between presentations.
3. Film material was graded in difficulty.
4. The same teacher taught similar groups by both methods.
5. The time given each type of lesson was approximately the same.
6. Groups were not allowed to compare notes before response.
7. Written response was immediate or nearly so, and a time record was kept.
8. In the primary grade oral responses were taken down verbatim by the teacher, for both groups.
9. Phases of the investigation had been discussed with the teachers several weeks preceding the experiment and the importance of controlled conditions, including pre-possessions, discussed.

There were certain elements in this experiment that escaped control. One was the previous instruction and out-of-school experiences of the children. In the primary grade especially, nearly all of the film group knew the story of "Jack and the Beanstalk." and some knew it in quite a different way from the film story. We should have taken a less common story—but this was what was available. This particular shadowgraph also was an excerpt from a Ford Educational Weekly.

Since the primary children could neither read nor write, the teacher took down verbatim the responses of her children; these were unique and indicated the need for special investigations in primary films. There were found to be wide differences in the previous knowledge of the story on the part of the children from different homes. These characteristics decided me to eliminate the primary grade from the average, but the data is set down as a matter of interest. The striking fact to be noted here was the great part the voice and presence of the teacher played in primary instruction.

Another element that was not properly controlled was the correlation between the film story and the story as told by the teacher. I had indicated this correlation, but found that the two stories as actually given had a number of points of difference. This was a serious error and reduced the conclusive quality of the experiment. In future trials I will have the teachers write out both stories beforehand, thus enabling me to evaluate the amount of correlation in advance of the lessons.

In the eighth grade the slide lecture was used instead of the simple story to get comparative value of slides and films; this constitutes too wide a variant to admit it in the general average. After eliminating the primary and eighth grades to get constant elements of control, we secured fairly uniform conditions in the two fourth grades and one fifth grade. Here the average grades of the written reproductions were as follows:

Film Group .....83⅓ per cent
Story Group .....83 per cent

In an experiment like this, where the conditions are so difficult to control, a variation of ⅓ point may be ignored, so that the results may be taken in this instance to denote practical equality in teaching power between the film and the story. This apparently mild result is a far cry from the claim of 87 per cent for instruction through the eye and 7 per cent through the ear—or the nerve from the eye to the brain being 22 times as *strong* as the nerve from the ear to the brain.

The conclusion is in contrast to the Detroit results, where the film group scored 11 per cent better than the story group, in a lesson that took only one-third the time to present. The superior editing of the film and the newness of the facts presented undoubtedly accounted for much of this result.

We should expect wide variations in results during this early period of experimentation until the controls are more uniform. For the present, film instruction will abundantly make its case if it can show that the film holds its own with the oral presentation. For we must remember that here a mechanical thing like a ribbon of celluloid has the audacity to compete with the living teacher—in the private citadel of the teacher's power, the classroom—and that is no small task.

As to the pedagogical quality of present-day film, a separate discussion is needed for that. But recent developments are very promising. The animated diagram, phantom views, and the microscope attachments have already made the film a wonderful teaching instrument; the growing practice of engaging teachers and textbook writers to plan the scenarios is adding dignity and sureness of touch. The establishment of non-theatrical exchanges and producing companies amenable to the suggestions of school men is a logical development of this situation, and should prove a practical means to production of worthier material.

The attempt of a great institution like the University of Wisconsin to pool the funds of other distributing centers to develop wholesale production of superior "educationals" deserves the serious attention of all educators. The establishment of class magazines and of various local and national societies of visual instruction sets the air a-quiver with great expectations. This academy is the national organization to bring all these forces to a common head.

Somewhere, then, between the familiar overstatements of Edison and Wells—somewhere at a respectable distance behind the mere promoter and advertiser type of visual-instructionist, but still a long way ahead of the stupid or lazy educator who refuses to grant new ideas a fair trial—the teaching film will come into its own. And we may be sure and content it will come as an aid to the teaching process—not as a substitute.

TABLE I

| Grade | Film Subject | Time of Presentation | Time of Written Response | Value of Film Group | Response Story Group |
|---|---|---|---|---|---|
| G 4th | "A Visit to Chicago" | 15 min. | 10-15 min. | 86 7/10% | 81 6/11% |
| S 4th | "Animals of Yellowstone" | 15 min. | 15 min. | 75½% | 80½% |
| 5th | "The Silk Industry" | 15 min. | 15 min. | 87⅔% | 87% |
| Average of Three Grades..... | | | | 83⅓% | 83% |
| 8th (eliminated from totals) | "Geysers and Hot Springs" | 20 min. | 15 min. | 81% | 76% |
| Primary (eliminated from totals) | "Jack and the Beanstalk" (shadowgraph) | 10 min. | 10 min. | 83½% | 93% |

# HIGHLIGHTS

*Films Reviewed by the Editor*

## SAFE COMEDIES!

PASTOR, teacher, community worker—none of these is immune from the difficulty in securing comedies that may be screened before his respective group without qualms. It seemed in order that I should uncover a source of comedies that would neither antagonize the parents nor sophisticate the children. That I was not entirely successful I grant; but you may feel safe in accepting the offerings mentioned below as being several degrees nearer your ideal than what the average exchange would forward to you as a "good comedy."

"Haunted Spooks," a two-reel production, I saw during its theatrical run; but even on second scrutiny it gave me plenty of hearty laughter. It is the story of the girl who is left an estate on condition that she and her husband make their home on the property for one year, and the efforts made by a disgruntled relative to frighten the couple away. If any exhibitor finds cause for protest in the final scene, where the newly married couple make overdue fuss about entering the same room to retire, there is nothing difficult about covering the lens for a moment or so; aside from this one point, which is debatable, the picture is beyond question, and you will find it a comedy that is unusually amusing, yet without resorting to slapstick antics.

"Get Out and Get Under," another two-reel film, requires more attention. At one place Harold Lloyd (who is featured in both comedies) allows his Ford to run amuck because he has spied a maiden boarding a street car; and the more flagrant incident concerns the dope fiend. If Pathe Exchange seeks success in the non-theatrical field it will, when the powers that be have perused this disinterested comment, expunge these two features from "Get Out and Get Under" so promptly that no non-theatrical exhibitor will have an opportunity to damage the reputation of his exhibitions and of Pathe service. This comedy is riotously humorous, and it would be worth your while to rent the film provided the exchange would remove the two objectionable sections of film.

These two comedies are distributed by Pathe Exchange, 35 W. 45th Street, New York, with branches in all large cities.

## DICKENS *in* FILM

THIS seven-reel version of Charles Dickens' tale of London life is an unusual production. It is notable in the first place because it has confined itself to the outlines of the story as Dickens himself wished them, and the film displays a faith that a visualization of exactly what the eminent author wrote will satisfy those who have purchased tickets after noting the title. Oftentimes scenes that visualize too vividly may benefit by judicious tempering—not altering; and smart is the producer so unfatuous as to grant that perhaps the public that buys tickets to see a visualized classic actually prefers that classic untouched by what he terms "the modern finish and polish."

The characterizations were remarkably accurate, and the thread of humor permeating the production was most enjoyable and of such a type as to prove conclusively that the production had not been modernized. Several times I was surprised to find myself far afield as to the next development in the story, so unexpected, so Dickensian were the twists of the narrative—and as a necessarily constant devotee of the screen I found mental exhilaration in the unique experience of being fooled by the picture.

The story deals with John Harmon, who is supposedly drowned. Harmon was to have inherited his father's estate if he married Bella Wilfer, but now the property goes to the old servant Boffin; but Boffin and his wife, feeling their obligation to the girl, take her

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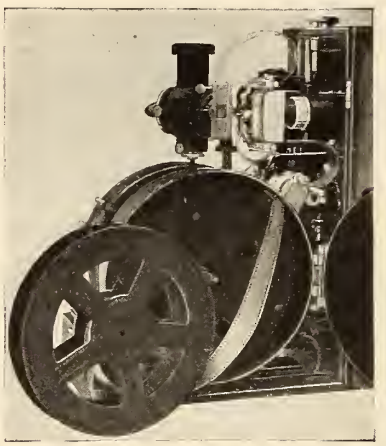

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Produces soft, pleasing pictures which will not impair eyesight.

*Samples and further information on request*

**Walker Motion Picture Service, Inc.**
63 Fifth Ave., New York City

to live with them. Julius Handford now appears as secretary to the newly rich Boffin, and wastes no time in losing his heart to the irresistible Bella.

Boffin offers a large reward for the murderer of Harmon, and a rascal who seeks the money denounces Hexam, a gatherer of bodies from the Thames River; but Hexam dies himself before the false informer can collect any reward. The entire mystery is finally cleared away by the appearance of John Harmon himself, who in the person of Julius Handford and several other characters had been in evidence constantly.

I want to say a good word for the attitude of the concern that is distributing this film. The manager realized that, like practically every theatrical film put to non-theatrical uses, "Our Mutual Friend" was in decided need of the shears at certain points where the spirits flowed too freely or the clubs, felled victims too gruesomely. Together we reviewed this picture, and together we edited the production so that it now lacks the improper footage it possessed before. If every non-theatrical exchange would adopt a similar policy the non-theatrical exhibitor might soon cease to worry about the insidious "rotten spots" that persist in creeping through on occasion.

"Our Mutual Friend" should not best be screened before children, as its tone is often somber and beyond their understanding. I would suggest that it be used with some sort of intermission—a vocal number, perhaps—to break the long period of projection. I found it to be a very fine grade of production, and quite removed from too many of the films in our field.

It is with regret that I give such limited comment to such an ideal non-theatrical production as "The Old Oaken Bucket," in five reels. The film was seen just before the magazine went to press, and I considered it too good to hold over until the next issue of the magazine.

Here you have the story of the business man who pauses in his mad career to visit the scenes of his boyhood. The entire equipment of happy boyhood is portrayed charmingly: the escapades, the fishing trips, "the ol' swimmin' hole," work in the hayfields, etc. A novel plot runs through this ideal picture for the children and grownups, and I recommend this production to every non-theatrical exhibitor for its beauty, its sustained interest, and its accurate visualization of scenes that we all love. If all non-theatrical films had the dramatic value and scenic beauty of "The Old Oaken Bucket," the theatres would be empty and the schools and churches using the "S. R. O." sign.

This picture is distributed by the Fine-Art Film Company, 804 S. Wabash Avenue, Chicago.

RELIABLE EDUCATIONAL FILM CO.

6751 East End Avenue Chicago

| | | | |
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| INN OF THE BLUE MOON | 7 REELS | MARY MAGDALENE | 3 REELS |
| THE CRISIS | 8 REELS | SNOW WHITE | 4 REELS |
| A HOOSIER ROMANCE | 5 REELS | RUMPELSTILTSKIN | 4 REELS |
| FANTASMA | 5 REELS | BATEESTE | 5 REELS |

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EXCELLENT SERVICE

# GOSSIP-GATHERING *on* FILM BOULEVARD

ANNOUNCEMENT is made that A. V. Ciminello, formerly with Kinema Film Service, has organized the Fine-Art Film Company, with offices at 804 S. Wabash Avenue, Chicago. Among the notable films now ready for distribution by this organization are: "Quo Vadis," "Our Mutual Friend," "The Blot," "Down Home," "The Journey's End," "Lavender and Old Lace," and other features of similar calibre.

* * * * * * * * *

Rowland Rogers, vice-president and general manager of the Picture Service Corporation, 51 E. 42d Street, New York City, addressed the National Retail Dry Goods Association at its annual convention in New York City in February. The speaker discussed the topic of motion pictures as applied to the training of employees. The Picture Service Corporation acts as distributor for the educational film library controlled by the National Retail Dry Goods Association.

* * * * * * * * *

"Baking Better Bread," a one-reel film showing how finer bread may be made by following directions more accurately, has been produced by the Rothacker Film Manufacturing Company, Chicago, for the Washburn-Crosby Company. A number of prints have been issued, and they will be screened before boys' and girls' bread in various states and also before domestic-science classes in high schools, colleges, and universities.

* * * * * * * * *

The Department of Conservation of Louisiana is having produced a five-reel motion picture depicting Louisiana's forest resources, the fire danger, methods of conservation and reforestation, and other historical and interesting material. This picture is to be shown throughout the state by means of portable projectors and automobiles equipped with generators. The film is being produced by the Harcol Film Company, New Orleans.

The Eastman National Academy of Motion Pictures, the gift of George Eastman to the citizens of Rochester, is nearing completion. It is said that this motion-picture theatre, with a capacity of about 3,400, will be one of the finest film structures in the country. All profits of the enterprise will be spent in the development of an orchestra of outstanding superiority, and it is planned that the Eastman National Academy of Motion Pictures shall set a new level in artistic beauty and pleasure.

## *Interesting Men* on the *Boulevard*

**This series would bring before you men prominent in the commercial phases of visual instruction, for these individuals have played an important but generally unrecognized role in stimulating the use of visual aids beyond their immediate interests. No particular sequence has been employed in the series**

### *H. Tom Collord*

THIS gentleman from Missouri had for his preliminary groundwork an extended period of experience in advertising—a profession whose exponents invoke every possible stimulus to visualization. Thus it is not strange that eventually, at this date, we find Mr. Collord's letter-heads calmly referring to his institution as "America's Most Complete Non-Theatrical Service," with the individual himself quite ready to verify his assertion.

During the war Mr. Collord was Director of Motion Picture Service, S. O. S. Area, Tours, France, and was also a member of

MINUSA Portable Screens

**If any valuable adjunct to formal education ever found educators, pupils and parents all thoroughly agreed in its favor, it is the Minusa Portable Screen.**

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VICTOR ANIMATOGRAPH CO. INC.,
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the Army Entertainment Committee, with headquarters at Tours. We don't recall making the gentleman's acquaintance during our brief but quite sufficient sojourn in the S. O. S., but he merits at least one crown if he was instrumental in furnishing the excellent motion pictures that were the only highlights of our interminable pause for homeward transportation at St. Nazaire.

The Film Service Bureau was established by Mr. Collord in November, 1920, at Kansas City, Missouri. That the growth of this institution has been anything but slow is evidenced by the fact that he now has approximately 2,500 subjects available for school, church, and community service. Mr. Collord also distributes the Zenith projector for Kansas and Missouri.

While bemoaning the hard times, just halt a moment to digest this message from Mr. Collord: Business was so good in February we did not know there was a depression; and business is getting better right along. We're optimistic of the future; no room for a pessimist in this office. There is plenty for business for those who will go after it, and that is what we are doing, night and day."

## Bulletin on Visual Instruction

BUREAU of Education, U. S. Department of the Interior, has published a bulletin entitled "Organization for Visual Instruction" and compiled by W. H. Dudley, University of Wisconsin, a Contributing Editor of MOVING PICTURE AGE. The bulletin discusses in authoritative manner the organization and operation of a visual-instruction bureau, and should be of practical value to the institution that plans to make visual instruction a permanent feature of its service. Copies of this pamphlet—Bulletin, 1921, No. 7—may be secured from the Superintendent of Documents, Government Printing Office, Washington, D. C., at the rate of five cents per copy.

## New Agricultural Productions

THE DEPARTMENT of Agriculture announces the production of two new agricultural films—"An Undesirable Alien" and "Sweet Potatoes from Seed to Storage." The former treats of the European corn-borer, a dangerous insect pest that is threatening the American corn crop. The film portrays the efforts of the Department of Agriculture to combat this evil. "Sweet Potatoes from Seed to Storage" portrays methods of bedding the seed, pulling the plants, transplanting, cultivation, and digging, with emphasis placed upon careful handling as a means of preventing disease. Both of these films may be purchased outright from the Department, or will be loaned for short periods.

## Approved Films and Their Sources

*(Continued from page 20)*

by the mismating of doting parents. The faithful devotion of friends and the sincerity of the love of the young people save the situation. A shift of partners is made at the wedding ceremony, the stern parents relent, and there is great rejoicing in the baronial hall.

**Southern Exposure.*** Reels, 2. Producer, Christie Comedy; exchange, Ed. Film Corp. of Amer. Remarks: Neal Burns and Vera Stedman. Cut scene of child sticking out tongue and entire episode of children throwing ice-cream cones. Struggling young couple prepare to entertain rich uncle who has promised to present them with a new home if he is favorably impressed with the young husband, whom he has never seen. On the way from the station he gets into an altercation with young husband; but husband escapes, and disguises himself as a Kentucky colonel in order to come home unrecognized by uncle. Explanations are made to the family and all goes well until the party proceeds to a cabaret for their evening's entertainment. Mistaken for an actor who was to have worn the disguise, the dancers compel the young husband to dance with them, the disguise is taken by the owner, and explanations follow. The uncle forgives and presents them with the house.

**The Ruling Passion.*** Reels, 7. Producer, Distinctive Productions; exchange, United Artists. Remarks: A Saturday Evening Post story entitled "Idle Hands." Featuring George Arliss. Cut sub-titles indicating falsehoods, as follows: "My name is John Grant," and "I am John Grant." Also cut subtitle, "Lord, Mary!" Ill at ease because of having nothing to do, retired business man assumes partnership in garage, beats competition by pitting honest methods against dishonest methods, and regains health and interest in life. Comedy-romance.

**Fishing.*** Reels, 1. Producer, Out of the Inkwell Films, Inc.; exchange, Warner. Remarks: Comedy cartoon by Max Fleischer, in which sketch of boy becomes animated, and fishes, dives, and plays pranks upon the artist. His punishment is that he is to be poured back into the inkwell.

**Desert Blossoms.*** Reels, 5. Producer and exchange, Fox. Remarks: Cut all scenes of fighting in parts 3, 4, and 5. Cut

*(Continued on page 28)*

## Better Films

*(Continued from page 21)*

most useful. The financial returns from amusement films are so great that the great educational value of pedagogical films has been obscured.

I am very glad to know that your great organization is getting behind the promotion of proper films for our schools. It is a serious regret to me that the Federal Bureau has no funds available for studying the whole matter of methodology for effective visual education. In the meanwhile organizations such as yours are rendering invaluable service in molding public opinion, which will enable us eventually to get what we need in this direction.

The General Federation can do a big work in educating the general public, and this work it stands ready to do. As a first step in this direction the Motion Picture Committee of the Federation will issue a list of strictly educational motion pictures made specifically for school use, which have proven acceptable in the classroom. The names of these films will appear from month to month in this magazine, and it is hoped that those interested in the movement for the highest use of motion pictures will call the attention of their school authorities to these films.

## LIST OF FILMS APPROVED BY THE FEDERATION MOTION PICTURE COMMITTEE

FILMS listed below have been selected, not simply because they are free from objectionable scenes and titles, but because it is believed that they make, in greater or less degree, a positive contribution to the life of the community and the nation. They are not only good; they are good for something. They have a helpful, inspiring effect, and so they are considered by the reviewing committee to be worthwhile films.

This list will be augmented from month to month. It is urged that those interested in better films ask their local exhibitor to show these pictures, and then give all the publicity possible by talking about them. This is the most practical way of improving the kind of pictures shown in your theatre.

### WORTHWHILE FILMS

BLACK BEAUTY. Features Jean Paige. Producer, Vitagraph. Presents extracts from the well-known classic and builds around these a thrilling drama which centers about a most attractive group of Southern people.

BUNTY PULLS THE STRINGS. Producer, Goldwyn. A delightful picture of Scotch life with enjoyable touches of Scotch humor.

A CONNECTICUT YANKEE IN KING ARTHUR'S COURT. Producer, Fox. A modernized version of Twain's story which shows that a picture can be filled with rollicking fun and still be clean throughout.

DISRAELI. Features George Arliss; producer, United Artists. A finished presentation of an historical character shown at one of the most dramatic crises of his career.

HEIDI. Features Madge Evans; producer, Prizma. A beautiful film in natural colors portraying the story so well known to school children of today.

LITTLE LORD FAUNTLEROY. Features Mary Pickford; producer, United Artists. A charming picture made from the well-known children's story, and embodying the lovable qualities of fearless childhood.

MISS LULU BETT. Features Lois Wilson; producer, Famous Players-Lasky. A study of home life in which happiness eventually comes to the self-sacrificing unmarried sister.

PETER IBBETSON. Features Wallace Reid and Elsie Ferguson; producer, Famous Players-Lasky. A beautiful presentation of a love that transcended physical limitations and brought happiness to two lonely souls.

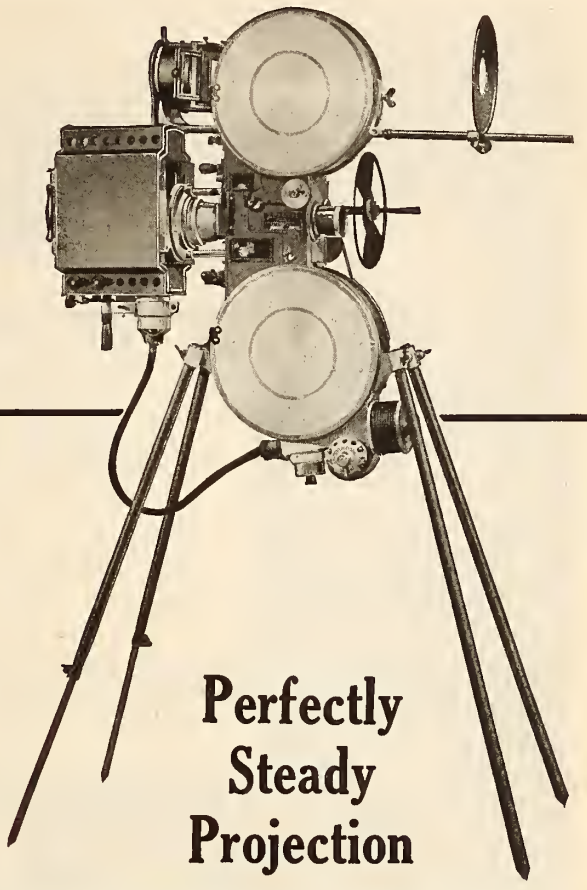
THE RULING PASSION. Features George Arliss; producer, United Artists. Portrays work as man's greatest necessity for soundness of body and mind. Delightfully humorous and thoroughly charming.

SCHOOL DAYS. Features Wesley Barry; producer, Warner Brothers. A natural presentation of school life, filled with laughter and yet bringing home to young people the practical value of an education.

SENTIMENTAL TOMMY. Features Gareth Hughes; producer, Paramount. A fairly satisfactory rendering of Barrie's immortal story.

THE THREE MUSKETEERS. Features Douglas Fairbanks; producer, United Artists. Romance, acrobatics, and thrills.

THE WHISTLE. Features William S. Hart; producer, Paramount. A powerful drama showing some of the injustices done the laboring man. One closeup of the dead boy should be cut.

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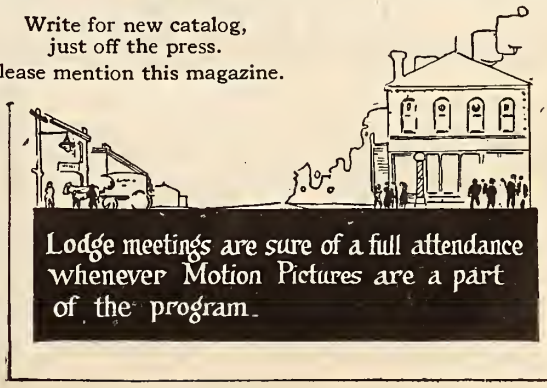

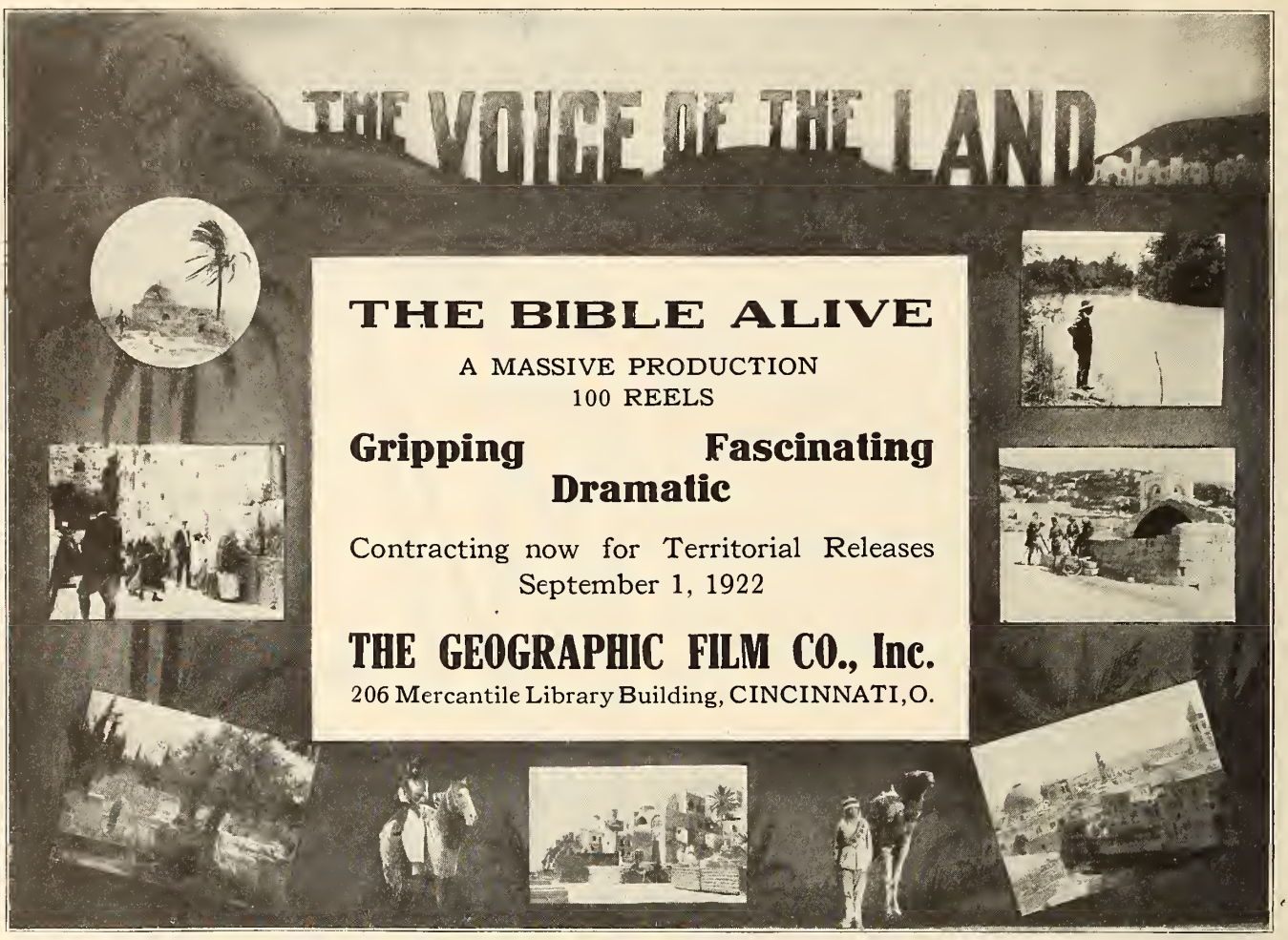


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# MOTION PICTURE USERS

SCHOOLS, churches, institutions, manufacturers and other non-theatrical users, contemplating the purchase of motion picture machines and films, should obtain a booklet of valuable information which is supplied without cost by

The Associated Manufacturers of Safety Standard Films and Projectors, Incorporated

Suite 1421, 440 Fourth Ave. New York City

## Approved Films and Their Sources

*(Continued from page 26)*

seenes of death in part 5. A promising young engineer discovers a crooked deal upon the part of the son of his employer, in the use of an inferior grade of cement, which results in the eollapse of a magnifieent newly constructed bridge. The engineer takes the blame for the transaetion in order to save the family from shame and sorrow at the diseovery of the real perpetrator. He discovers the same inferior eement about to be used by the new eompany with whieh he beeomes connected, and by eourage and persistence save them from a similar disaster.

**The Wilderness.*** Reels, 1. Produeer, Sunset Magazine; exehange, Sunset-Burrud Polyehrome. Remarks: Daylight floods the Temple of Wilderness, prehistoric rite, homage to the sun, crystal beauty of each morn blessed with fire by age-old tribes, colored views of sky, eanyons, eliffs, gorges, the sea, stream, white-elad peaks, waterfall; eolor-tones of romanee filter through; wilderness finds Soul of Man in last red toueh of day. Seenes that stimulate the imagination.

**The Ranger.*** Reels, 1. Produeer, Sunset Magazine; exehange, Sunset-Burrud Polyehrome. Remarks: Colored views of nature sueh as rushing torrents, rapids, clouds. Scenes that stimulate the imagination.

**Miss Lulu Bett.*** Reels, 5. Producer, Adolph Zukor; exchange, Famous Players-Lasky. Remarks: Theodore Roberts and Lois Weber. In part 1, eut seene of ehild stealing eake from table. Story of devotion to duty of girl as she served her sister's household, whieh won for her the admiration and love of a worthy suitor.

**Her Own Money.*** Reels, 5. Producer, Lasky; exehange, Famous Players-Lasky. Remarks: Ethel Clayton. In part 1, eliminate falsehood indieated by sub-title, "It's the best I ever tasted." In part two, eut scene of ehanging amount of bill. Story of a young business woman who marries a man who laeks business ability. By judieious buying and saving she saves her husband from finaneial failure and finally buys the home of her dreams.

**Morals.*** Reels, 5. Produeer and exchange, Realart. Remarks: May McAvoy. In part 4, eut all seenes and subtitles relative to display of corsets. In part 5, cut suggestive subtitle about responsibilities and eliminate falsehood as indieated by subtitle, "This young lady is my wife." Screen adaptation of "Morals of Marcus Ordeyne," by Locke. Young English

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orphan girl, reared in a Turkish harem, disobeys her foster-father and marries a young Englishman. She successfully adopts the customs of modern civilization and proves to her husband's satisfaction his belief that heredity is stronger than environment.

**A Dumb Bell.*** Reels, 1. Producer, Century Film Corp.; exchange, Universal. Remarks: Harry Sweet. In part 1, cut sub-title, "Orphans were born with no clothes on." Story of a young man whose brain is so lethargic that he resorts to comical expedients in order to meet emergencies.

**The Unknown.*** Reels, 5. Producer and exchange, Richard Talmadge. Remarks: In part 4, cut close-up views of dancers in semi-nude costumes. Young man assistant to food commissioner, disguises himself and under the name of "The Unknown" helps to break the price of foodstuffs. Comedy element predominates.

**Five Days to Live.*** Reels, 5. Producer and exchange, Robertson-Cole. Remarks: Sessue Hayakawa. In part 2, eliminate falsehood indicated by subtitle "I have lost my ring." In part 4, eliminate falsehood indicated by all references to legacy. In part 5, cut all suggestion of suicide. Young Japanese artist discovers that, in order to win the Japanese maiden he loves, he must satisfy the greed of the girl's father. He secures gold by promising to take the place of a robber who is to be executed within five days. He marries the girl at once and after a five-day honeymoon gives himself up to the authorities. In the meantime, however, the guilty robber dies, which exonerates the lover from his pledge and saves the young couple from their terrible fate. Japanese setting.

**Too Much Wife.*** Reels, 5. Producer and exchange, Realart Pictures Corp. Remarks: Wanda Hawley. In part 5, cut close-up views of wife in mourning, with a great display of grief, tossing flowers at place where husband was supposed to have drowned, to make comedy. Young bride attempts to please her husband by never depriving him of her society. She causes him to tire of her, but they are finally reunited.

**The Cat and the Mice.*** Reels, ⅔. Producer, Fables Pictures, Inc.; exchange, Pathe. Remarks: Cut out two subtitles "Darn my luck." From Aesop's Fable of the same name. The battle is not always to the strong.

**Rent Free.*** Reels, 5. Producer and exchange, Famous Players-Lasky. Remarks: Wallace Reid and Lila Lee. In part 2, cut subtitles containing "What the divil" and "darn." Struggling artist meets struggling girl writer and after several amusing complications it develops she is stepdaughter to


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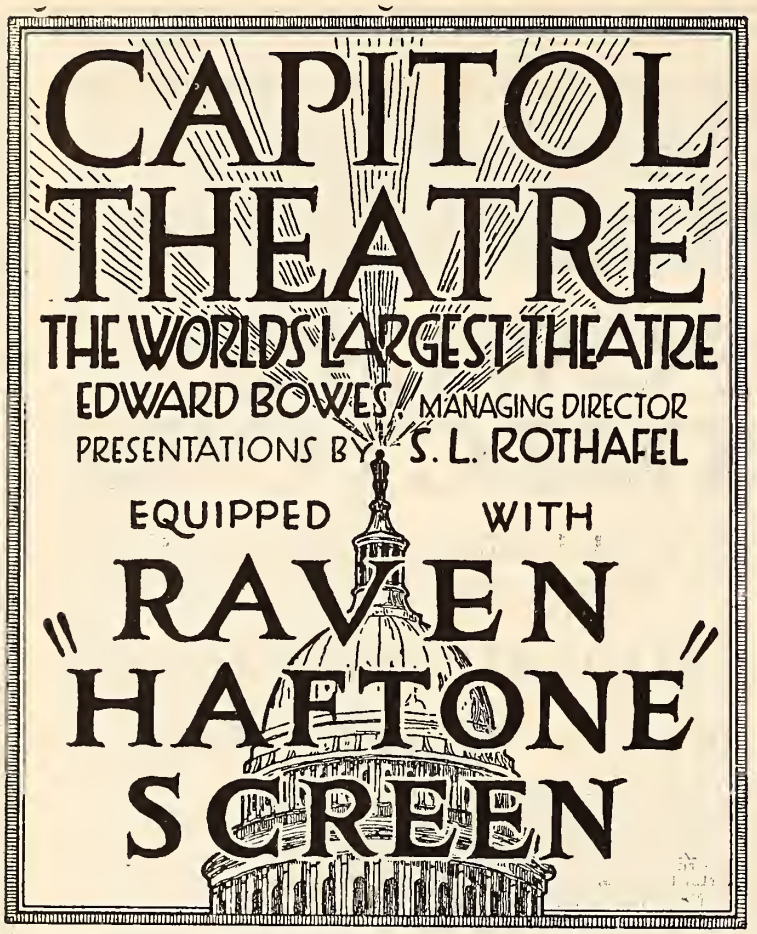


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woman in whose house the girl has taken refuge from a nagging landlady, while he is the independent son of attorney who defends the owner of the house. Comedy-romance.

**Little Eva Ascends.*** Reels, 5. Producer, George D. Baker; exchange, Metro. Remarks: Gareth Hughes. In part 1, cut subtitle containing, "My gawd" and vulgar action of thumb to nose. In part 3, cut sticking out of tongue and subtitle "May the devil take you all." In part 5, cut subtitles, "It's hell here," "You can all go to—you big bunch of stiffs," and "You shut up"; also scene of knocking a man down. Synopsis: Young boy who has always taken the part of Little Eva in Uncle Tom's Cabin for his mother's traveling troup, refuses to take the part when they reach the town where his sweetheart lives. After much urging, he finally consents, only to be humiliated by many humorous misadventures. He, however, finally wins the girl, and the family is reunited with the father, whom the boys had believed dead. Comedy.

**The Idle Rich.*** Reels, 5. Producer and exchange, Metro. Remarks: Belt Lytell. In part 1, cut scenes of gambling. In part 2, cut "The devil." In part 5, cut grammatical errors. Young millionaire loses his fortune and is admonished by his sweetheart to go to work. He falls heir to a small house in a country town. He discovers the house and grounds filled with junk of every description. He barters these things off, establishes a junk shop, makes good, and wins the girl. Comedy-romance.

**Handle with Care.*** Reels, 5. Producer, Rockett Film Producers; exchange, Pathe. Remarks: Grace D'Armand. In part 1, cut sub-title containing "You brute." Jeanne chooses her husband from among five suitors. Spoiled by admiration and ignorant of her own heart, she persuades herself two years later that her marriage is a failure. Her husband, who knows her better than she knows herself, promises to let her have her freedom if any of her four suitors agrees to elope with her. A second inspection of the four persuades her that it is her husband who holds her affections.

**Sunny Jane.*** Reels, 5. Producer and exchange, National Non-Theatrical Motion Pictures. Remarks: Jackie Saunders. A rich man from the city loses his heart to a cheerful little country girl. With the consent of her parents, he sends her away to school to be educated. Story of city life and farm life.

**The Little Minister.*** Reels, 6. Producer, Adolph Zukor; exchange, Famous Players-Lasky. Remarks: Betty Compson. The weavers of Thrums are riotous over the reduction in wages. Lady Barbara Rintoul (Babbie) is in the habit of dis-


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Johnny Ring and The Captain's Sword.....*5 Reels*
Satan's Scheme.....*6 Reels*
The Great Miracle.....*6 Reels*
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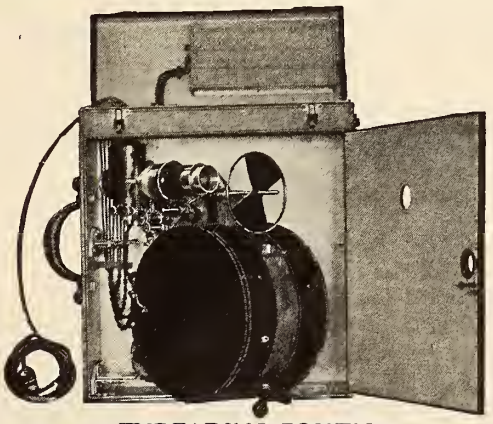

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guising herself as a gypsy and aiding the poor in the village. In her disguise she is able to prevent disastrous results from a riot, and meets and falls in love with the Little Minister of the village, who pretends she is his wife to save her from the soldiers on riot duty. This constitutes a legal marriage in Scotland.

**The Civet Cat; Adventures of Bill and Bob.** Reels, 1. Producer and exchange, Pathe. Remarks: Well-developed glands secrete civet, used in manufacture of perfumery; nests in trees, tail-like raccoon, forages at night. Dog in chasing rabbit has his harness caught in barrel and engages in funny antics until his boy friends release him. Two boys set a spring trap made of wooden palings to catch civet cat. Cat goes in to follow mate. Both are caught and boys take them home unharmed as curiosities.

**R. S. V. P.*** Reels, 5. Producer, Arthur S. Kane Pictures Corp.; exchange, First National. Remarks: Charles Ray. Eliminate falsehood indicated by sub-title, "I never saw him before in my life." Two young artists accept an invitation to a reception on a 50-50 basis. They have only one dress coat between them, which they share for alternating dances. Comedy situations and a near tragedy are the result of this expediency.

**Jackie.*** Reels, 5. Producer and exchange, Fox. Remarks: Shirley Mason. In part 1, cut scene of school-mother threatening orphan child with broom-handle. In part 2, cut all scenes in bar-room and all scenes of drunkenness. In part 4, cut sub-title "I'll kill you," and scene of man knocking old man down. In part 5, cut scene of man's attack upon policemen. Jackie, the dancer, an orphan ambitious to be an artist, wins the admiration of a wealthy young American by her courage and persistence. He helps her through many trying situations and finally marries her.

**Muggsy.*** Reels, 5. Producer and exchange, National Non-Theatrical Motion Pictures. Remarks: Jackie Saunders. Rich, old man, a woman hater, desires some young male relative to live with him. As there is none, niece dresses as boy and comes to make home with him. Girl helps to settle strike in Uncle's mill. Uncle is angry when he discovers her to be a girl, but finally relents and permits her marriage with the man she loves.

**Dream of the Rarebit Fiend.*** Reels, 1. Producer and exchange, Winsor McCay. Remarks: Cartoon comedy. Rarebit fiend has some half dozen dreams, grotesque and impossible, but real enough to him to cause him to awaken with a start just when some terrible calamity is about to happen.

**The Three Musketeers.*** Reels, 8. Producer and exchange, Douglas Fairbanks Pic. Corp. Remarks: Cut sub-title "I'll blow out your brains," and scene of throwing man downstairs over rail. Picturization of Dumas' story by same name. D'Artagnan, as an act of chivalry, restores the stolen buckle to the queen, after passing through many perils.

## RELIGIOUS FILMS

### Recommended for Church Services

**Holy Night.*** Reels, 1. Producer, Commonwealth; exchange, National Non-Theatrical Motion Pictures. Remarks: A sermonette. The Christmas Tidings; Good Tidings of Great Joy, by Plockhorst; Arrival of the Shepherds, by Le Rolle; Holy Night, by Muller; Madonna of the Angels, by Bourgereau. The sub-titles are biblical quotations and many of the scenes are portrayals of famous paintings as indicated above.

**In the Holy Land of Today.*** Reels, 1. Exchange, Merit Film Corp. Remarks: Absalom monument, site of temple, David's Tower, the Wailing Wall, etc.

**The Holy Land.*** Reels, ½. Exchange, New Era Films, Chicago. Remarks: Life and customs of the Holy Land.

**The Holy City.*** Reels, 1. Producer, Kineto Co. of America; exchange, National Exchanges. Remarks: Scenic views in and about Palestine, Jewish patriarchs, Arabs, street scenes, peddlers, beggers, the Wailing Wall, etc.; sub-titles throughout taken from the Bible.

**Jerusalem, the Holy City.*** Reels, 1. Producer, Burton Holmes; exchange, Famous Players-Lasky. Remarks: Outside the walls, the City Gate, the Tower of David, Mount of Olives, Garden of Gethsemane, the Via Dolorosa or Way of the Cross, Church of the Holy Sepulchre, Tomb of Christ and place of Crucifixion, Shrine of Holy Sepulchre, Golgotha.

**My Shepherd.*** Reels, 1. Producer, International Church and School Film Co.; exchange, International Church Film Corp. Remarks: A picturization of the Twenty-third Psalm.

# Classified Advertising

**For Sale, Wanted or Exchange classified advertisements not displayed, 5 cents per word. This column affords you a reliable market for disposing of articles which ordinarily are a total loss or for exchanging your outgrown equipment for other desirable material. Be brief. Count your words, multiply the total number of words by five (5) cents and send the amount with your advertisement. All advertisements of less than 30 words are accepted at the minimum charge which is for 30 words.**

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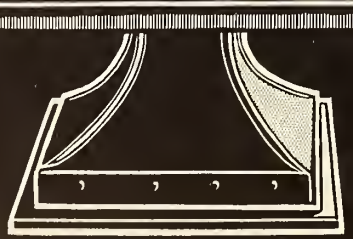

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# We Hereby Resign

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We have devoted a lot of effort in the past to the general cause of visual education. In the future we will offer no defense of this cause, for visual education no longer needs any defense. We therefore resign from our self-appointed position as salesman-in-general for the industry.

We will, of course, continue, as we have in the past, to support the work of the National Academy of Visual Education and of the visual education departments of leading universities, colleges and high schools. But in our advertising copy, we have a vital message which has never yet been fully told, and we propose now to tackle this job.

The non-theatrical use of motion pictures could never have been developed to its present state without the DeVry idea—which was actual portability combined with professional quality in a projector. We believe a discussion of the way this idea has been worked out during the last seven years will interest and instruct everyone connected with the business.

This advertising policy will not alter, in the least, our willingness and desire to pass along to DeVry owners and prospective owners the valuable information we gather, as to successful methods of acquiring and using motion pictures. We have a very complete plan developed for disseminating such information. If you are not already in touch with us, write now for details of this plan.

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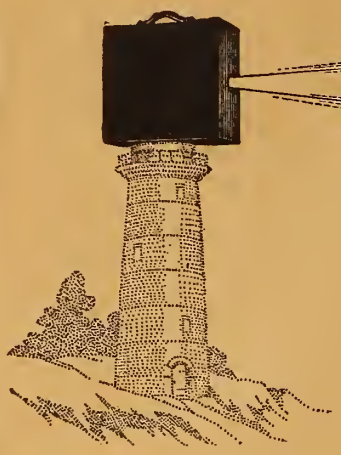
New York City

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One model for safety standard film.
One model for standard film.
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# MOVING PICTURE AGE

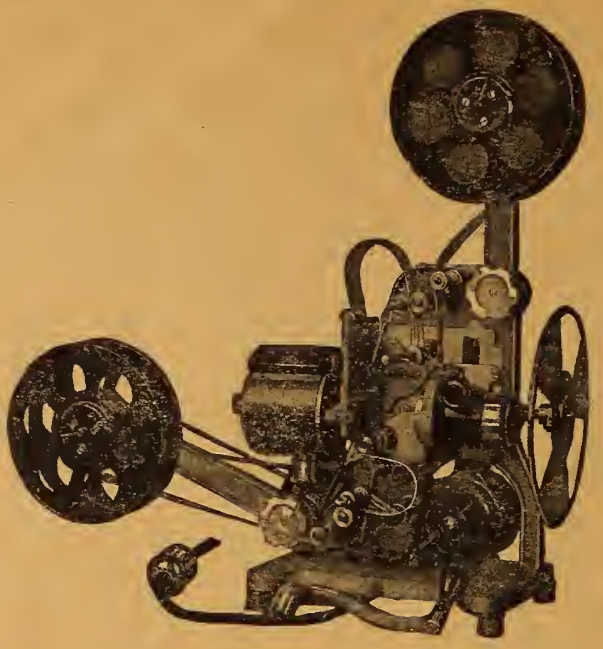
*The Only Independent Magazine in the Field of Visual Instruction*

## WHICH ARE YOU?

IF I were a pastor my conscience would force me to consider visual instruction as an instrumentality to broader and closer contact with human souls. ¶ If I were an educator my sense of moral obligation to our youth would not permit me to ignore the possibilities in visual aids. ¶ If I were a social worker I could never forget two fundamental facts: the illimitable social benefits of carefully selected visual exhibitions, and the dangers of promiscuous visualization. ¶ If I were an agricultural county agent my pride would be offended that other agents attained 90 to 100 per cent attendance at meetings while I, projectorless, could bring out but 35 to 40 per cent of the group entrusted to my supposedly efficient guidance.

THE EDITOR

Vol. V APRIL, 1922 No. 4



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# MOVING PICTURE AGE

*A Monthly Publication Devoted to the Interests of Visual Instruction*

**Publication Office: 418 South Market Street, Chicago, Illinois**

**EDWARD F. HAMM, President; WILLIAM EASTMAN, Vice-President; WILLIAM C. TYLER, Sec.-Treas.; WALTER B. PATTERSON, Bus. Mgr. EDWARD P. ROWE, Advertising Representative**

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**MILTON FORD BALDWIN, Editor**

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Volume V APRIL, 1922 Number 4

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# A Chat with the Editor

YOU will be glad to know that the second edition of "1001 Films" is to be forthcoming within a very few weeks now. The publication of this volume has been delayed from month to month for the reason that the continual stream of new film lists gave me the alternative of omitting this late material or of delaying the issuance of the book until assured that practically all available films had been listed. The book is to be square bound, and will probably contain in the neighborhood of two hundred pages. I would roughly estimate that the number of films to be listed is between four and five thousand. The material is to be classified with the same extreme care received by any authentic listing, and if space and cost permit I plan to cross-index the material so thoroughly that a film belonging to two or three categories will be mentioned under each classification, and referred to the classification that has strongest claim to it. Every subscriber will receive a copy of the new edition without charge as soon as off the press.

✣

I want to suggest to the reader who habitually ignores the Editorial Pages that he owes it to himself to see what ideas are reflected there. That particularly personal phase of MOVING PICTURE AGE should be perhaps the strongest department of the publication, for it is the one department in which appear the reactions effected by constant sensing of activities throughout the entire field of visual instruction. You will find that I am not inclined to shout automatically, "All's well!" and pass on into the night like a watchman of old; you will discover that I am ready to discuss your problems, and equally prompt to praise or flay, according as the facts dictate; and you will doubtless see that you and I are unanimous on some subjects and at odds on others. But one important aid to me is the communications I receive concerning MOVING PICTURE AGE editorials. Whether you consider my various reactions able or insipid, biased or impartial, merely rhetorical or actually hard-hitting, you will relieve your own mind and strengthen my service if you give me your opinion of the editorials—or of the entire magazine—straight from the shoulder. *If you would write to me just as frankly and as thoroughly as you would talk to me,* MOVING PICTURE AGE *would serve its subscribers 50 per cent more practically!*

✣

"Entertainment in the Church" discusses the unusual situation of a town that, having no theatre, used a church for recreational purposes; and another able discussion of church exhibitions is found in Rev. Brown's contribution, "Vitalized Sermons." I also want every county agent to read of the excellent work being done by Mr. Stebbins with his projection equipment, for his article proves that the right spirit plus the right equipment opens up boundless possibilities to the county agent. Professor Freeman's caution regarding the pedagogical status of visual instruction is valuable; and it need not dismay the educator, for the enthusiast who disregards facts comes to grief in any line.

THE EDITOR.

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# EDITORIALS

WE WOULD LIKE to concentrate the attention of all church-attending or even merely community-loving persons upon an opportunity for betterment that is commonly slighted. The opportunity ought to reveal itself in this leading question: What do your local church and school do in the summer except gather dust?

This is no suggestion that the school instructors and the minister shall forego their vacations; every person benefits from complete relaxation and a temporary change of environment. But what of the children and adults that have turned to the school and church for educational and religious training and clean recreation during nine months of the year—is it necessary that they be forbidden the enjoyment of these community meeting places for ninety days?

The community whose churches and schools have locked doors every summer is not playing fair to its citizenry, young or old. Every one of these closed educational or religious institutions might with perfect accuracy inscribe upon its portals this synopsis of the situation: "We have nothing for you until September comes again. You may go where you will and with whom you will for these three months; you may indulge in any kind of recreation that you wish. Ninety days from now we will admit you again, and resume our efforts to guide your lives in the ways that are highest, and of course we expect you to be the guileless children and the God-fearing men and women that you were when we closed for the summer." In other words, the school and church flocks are to be guided by good shepherds 75 per cent of the time, but the other 25 per cent shall be forgotten until the shepherds return and try to reassemble the flocks they had so readily allowed to stray.

Is there any really valid reason why these centers of the community's interests should not be used for summer exhibitions of films that are worth the seeing? Why could not some of the deacons, if the church were the auditorium selected, or members of the school board, if it were the schoolhouse, have supervision of such exhibitions while the ministers and teachers are on their vacations?

We know what one objection will be—"Summer nights are too warm for exhibitions within-doors!" Very well; then why not follow the example of certain communities and conduct the showing outside, fastening the screen or sheet against the wall of the building? On moonlight nights it is easy to choose the dark side, and such an outdoor exhibition with several reels of carefully chosen material will enable people to forget the summer heat and will provide the finest and yet most inexpensive form of clean entertainment possible.

One county farm bureau has attained notable success in summer exhibitions, the method in this case being to take the group for a picnic and then suspend the sheet between trees in the grove. The work of the farm bureau goes on in summer as well as in winter, and film exhibitions have accomplished the purposes sought when the weather was uncomfortably "summery."

The subject of summer showings is brought up for your consideration, and also for assistance from those who have conducted such exhibitions and have ideas to offer on this score. We hope to have for the May issue an interesting article full of practical ideas on the conduct of summer pictures; and we hope that you who have carried on such showings will come forward with contributions that will have value for the communities now undertaking these exhibitions for the first time, or contemplating such a step.

IN THE DEPARTMENT of the National Academy of Visual Instruction this month Secretary Ankeney announces the annual meeting of the Academy, convening at Lexington, Kentucky, for a session covering three days.

The feeling is abroad that, for a number of reasons, this session is to be thoroughly in accord with the times. Any sales manager will tell you that many a salesman has dropped by the wayside in the past eighteen months. Why? Merely because, when conditions tightened up and selling was a matter of convincing the customer rather than of accepting the order eagerly extended, these salesmen failed to produce. Any successful organization must produce goods or service for the patrons whose money it accepts, and the Academy is no exception. When the worthwhile accomplishments of the Academy were indirectly called in question a few weeks ago by the formation of the Visual Instruction Association of America for the purpose of doing what it was claimed the Academy had failed to do, no diagram was necessary to make clear that in greater or less degree the Academy had fallen short, else Academy members themselves would not have taken so ready a part as they did in the formation of the new organization.

So Academy members and prospective members will probably journey to Lexington with the realization that this meeting is to be more than merely a few able theoretical expoundings, one or two satisfyingly keen discussions, and a number of mild talks and reports. The competency of the Academy has been challenged, in the left-handed fashion of saying that the Academy attempts to serve only the university-extension departments of visual instruction. This session must determine finally the scope and practical worth of the Academy, and this fact alone should draw to Kentucky every member and every visual educator who wants to see visual instruction advance by direct routes and with long strides toward the goal to which its latent possibilities, when developed, will carry it.

The foundation of the National Academy of Visual Instruction is an ideal one. It has kept its skirts free of any intimation of commercialism, and for that reason is as free-handed to proceed without secret alliances as such an organization should be. As a matter of fact, this perfect guardianship of its integrity has led it into a quandary at the other extreme, with which we shall deal in a moment.

With such broad and tested groundwork the Academy will err sadly if it supinely decides that its field is limited to the work of university extensions. Put the Academy on a practical functioning basis and it will render many classifications of service, several of which are applicable without change to the public-school visual educator, the university-extension worker, the laboratory specialist in visual instruction, the community film exhibitor, and the pastor who employs visual aids in his church. Incidentally let it be remarked that the Academy should take increased cognizance of the pastor who uses visualization; if ever there was a person endlessly seeking and always truly appreciative of reliable information for his slide or film showings it is the pastor, and when the Academy gets a start on its new program of practical service to the visual educator it can make itself so valuable, even through its bulletins alone, that hundreds of pastors will gladly enrol as members.

To digress a moment: In forming the Visual Instruction Association of America, ostensibly to render the service to public-school visual educators that had not been rendered by the Academy, a number of those commercially interested in visual instruction made the complaint that they had never received from the Academy any privilege but that of paying their dues. We stated in the March issue, and we reiterate, that this complaint was justified. But we hope the new group, now composed about equally of educators and commercial men, is not headed for the other extreme. It can be set down as a fundamental principle that no visual-instruction association can attain authenticity nor serve its members satisfactorily if its commercial and educational members are on an *identical* membership basis. Note the italics; "identical" is the crux of the entire situation. Obviously educators are not going to discuss with essential frankness the visual aids shown before them when they know that the producer or distributor of the product is present, and that they must do business with him from time to time. Too many would be inclined to praise the production in public—and carefully refrain from ever renting it. On the other hand, suppose a meeting is called to discuss a reduction in film rentals. How can a dealer in films discuss the topic of prices before a gathering of his customers? An educators' association and a separate commercial men's association is the logical arrangement; if one organization only is to be maintained, educators' memberships and commercial men's memberships should be established, with parallel but not identical bases. And let not the Visual Instruction Association of America also be so unwise as to fail to provide place for the pastor, for he is a significant factor in visual instruction.

But exactly what can the National Academy of Visual Instruction do to count more vitally in the various visualization services of its members? First, it must establish itself as a board of review on educational slide sets and films, and must publish lists or make available to its members in some way the names and sources of visual material that has satisfied the pedagogical standards set up by the Academy. Second, it should establish an official Academy library of films and slides

at some central point, maintaining at this place a projection room and at least one copy of every slide set and film approved by the Academy for instructional purposes, so that every visual educator has opportunity to examine the material. Films approved by the committee on standards should be permitted to carry some such heading as "Approved for Classroom Use by the National Academy of Visual Instruction," with the reservation that, if the film were altered in any way after being approved, this leader could not be used.

As concerns the commercial members of the Academy, it is evident that the regulations of the organization must be so altered as to give dealers in visual materials some voice and vote in Academy deliberations. The commendable zeal of the Academy organizers in avoiding any loss of their organization's authenticity through commercialism carried them a bit beyond the intended goal; it did not allow for the fact that the commercial man, by virtue of his occupation, has practical information invaluable in certain Academy discussions, nor for the fact that no intelligent American will long continue to contribute where he receives nothing and has no voice in the conduct of the project. And so the Academy, although by no means sacrificing its ideal status as primarily a group of visual educators, must provide for the commercial man by allowing him self-expression in the deliberations in which he necessarily and rightfully belongs, and must recognize him as just as much a specialist regarding visual materials as the visual instructor is in the field of pedagogy.

The Academy must decide once and for all what its scope is to be. Public-school superintendents, for instance, are entitled to know whether or not membership in the Academy will bring to them the practical assistance for which they are willing to pay membership fees (usually out of their own pockets). While the constitution of the Academy is certainly definite enough in stating that the Academy's efforts shall extend to "schools and other educational institutions, churches, parent-teacher organizations, and societies engaged in educational and semi-educational work," it is timely that this doubt should be disposed of once and for all.

These are general outlines of a few steps by which the Academy can grow to that position of authenticity and worthwhileness to which its ideals—when fulfilled—entitle it. Secretary Ankeney hits the nail on the head when he says, in the announcement, "If the Academy is not what you would like it to be, join with us and help make it what it should be." We shall be present at Lexington, and we shall put before the organization further plans for making the Academy so invaluable to the visual educator that he cannot afford to stay out of it. Members of the Academy, whether professional or commercial, have no right to complain if they do not attend the session and take a hand in the strengthening of the organization—or, if they cannot be present, at least put their thoughts in writing and forward them immediately to Secretary Ankeney, Columbia, Missouri. There are no two ways about it: Either the National Academy of Visual Instruction is a prominent factor in the practical conduct of visual instruction throughout the United States, or it is a dead issue; and life is too short to waste time with dead issues. Let's go!

THIS MAGAZINE WISHES to go on record as an advocate of prohibition, but more particularly now as an advocate of the determined and widespread enforcement of the existing prohibition laws. Readers of Moving Picture Age are believers in and users of visual aids not as an end, but as a means to more vital, more permanent education of various kinds, and to recreation of the sort that rebuilds rather than tears down; and it is difficult to convince ourselves that any citizen with such interests sincerely in mind actually wishes anything else than prohibition. What every right-minded and farsighted citizen seeks today is such administration of national and state prohibition measures that the country may enjoy the complete social benefits inevitably following the honest application of such laws.

It is easily proven that even the generally listless work of all law-enforcement agencies on prohibition has had startling effects. B. E. Neal, president of forty-five Neal Institutes for the treatment of alcoholism, says in the Christian Science Monitor of July 3, 1921:

> During the twelve years before the Volstead Act became effective we treated more than 125,000 patients. Chicago and Cleveland institutes treated more than one hundred patients a month; Los Angeles and San Francisco averaged twenty-five to thirty a month. Today, Neal Institutes still operating do not average two patients a month. Nearly all of the Neal Institutes have been closed for lack of patronage, and I am devoting my time to another business.

As for the carefully calculated protests against the so-called abrogation of personal liberties: For some reason or other many of us have lived our years and exercised as much freedom as we desired, despite laws prohibiting our participation in murder, arson, grand larceny and similar "personal liberties"; and it does not seem unreasonable to believe that we shall continue to live untrammeled lives even though legally deprived of the right to drug our bodies and stunt our moral growths! Such weak and self-condemnatory propaganda merits no more than mention in these columns.

The subject of prohibition has direct relevance in the columns of a visual-instruction magazine that is not afraid to voice its opinions. The most direct road to enforcement of the prohibition laws lies through the education of the public mind on the facts concerning prohibition. How can this be done, you say?

The U. S. Department of Agriculture and several other governmental departments have produced hundreds of motion pictures dealing with agriculture, mining, forestry, education, disease, and similar subjects concerning the welfare of the nation. If films on the prevention and cure of tuberculosis are so valuable in government service as to warrant their production, why should not funds be devoted to the production of a number of films depicting the benefits of prohibition and advocating adherence to, and strict prosecution of violators of, prohibition laws? Here is an opportunity for the pastor who yearns to help the cause of prohibition, but knows not how to go about it, to urge the members of his church to write to their representatives and suggest that the government produce motion pictures on prohibition and spread them broadcast; as well as a chance for every good citizen to do the same thing.

Which brings us to another significant fact. Several months ago the Motion Picture Theatre Owners of America, in session at Washington, D. C., extended to President Harding the use of their screens at any time when he could use them for the betterment of the nation. We have no reason to believe that the invitation was lacking in sincerity. So here are the necessary ingredients for the process of telling to the public the truth about prohibition: Motion pictures that present the statistics on the social effects of prohibition, with a little scientific material as to the physiological effects of alcohol; and the representative motion-picture theatres throughout the country ready to give these films at least one screening. President Harding has no means to realize the potentialities of visual education in law enforcement until the matter is impressively brought to his attention by the very citizens qualified to speak on the subject—those who are now employing visualization to advantage in their own various services. Nor will our chief executive or other government officials be inclined to advocate the production of prohibition films unless users of visual aids emphasize the seriousness of the situation, and point out the feasibility of using the motion-picture screens that were offered by the Motion Picture Theatre Owners of America, and show how gladly such films would also be screened in the thousands of church, school, community-center, and farm-bureau exhibitions throughout the land.

Another suggestion is to co-operate more perfectly with such advocates of prohibition as the Woman's Christian Temperance Union. This organization, for instance, has produced one film on the effects of alcohol, and will probably produce others if the first one is extensively used. We understand that one difficulty is the cost involved in the production of these pictures, and another is that some of the members are not fully awake to the unlimited possibilities of the film in accomplishing the aims of the W. C. T. U. Those who wish to see prohibition more a fact and less a half-hearted effort will do well to lend their assistance in such cases, for only the user of visual aids has a comprehensive idea of what visualization can accomplish when properly administrated.

Efforts such as we have here advocated for you are peculiarly valuable, for when a user of visual aids speaks on visual instruction the layman is beyond his depth, and perforce must accept your statements, as he cannot refute them. The average government official, from the presidential chair downward, is a layman in visual instruction; he is glad to receive concrete facts that enable him to grasp your argument, and if he is of executive calibre he will find time to consider your suggestions for more effective enforcement of the statutes. This project is of such moment as to deserve careful attention and early letters to Washington.

# When "Nickel Movies" were in Vogue

It is easy for any adult to remember "way back when" scenes like the above were common. But think of the rapidity with which the crudely remodeled store-front has developed into the gorgeously gilded picture palace of today.

**In the pioneer days of moving picture theaters, H. A. De Vry was at work on his portable projector—the big idea without which the modern non-theatrical applications of moving pictures would have been impossible.**

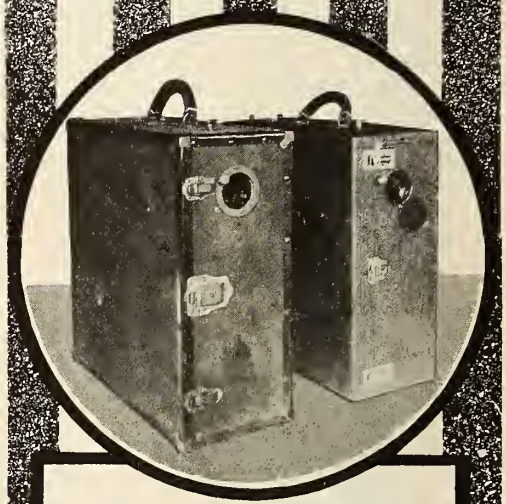
His idea was so sound and his development work so painstakingly done that the type developed seven years ago has been the standard of portable projection ever since.

One of the large users of De Vry equipment, in answer to an inquiry from a friend of his, said, "Every year two or three new projectors make their appearance, the manufacturers claiming great improvements over the types already in the field. We have investigated them all, we believe, and up to the present, at least, have found nothing that will compare with the De Vry."

The De Vry projector is continually being improved by the working out of small refinements, but there are hundreds of these machines more than six years old still giving satisfactory service, and the De Vry organization stands back of every one of its projectors. The De Vry factory is the only one in the world operating on a quantity basis and producing portable moving picture projection equipment and portable stereopticons only.

Solidity in the institution behind the product is important to any owner or prospective owner. Tie to De Vry and you'll be safe and successful as a non-theatrical exhibitor.

Ask for our new catalog—just off the press.



The original De Vry Projector is here shown alongside its brother of today. Aside from the finish of the case, no important difference is discernible. The changes in the mechanism are equally unimportant. Refinements have been added, but the basic principles remain the same.

## The DeVRY Corporation

1240 Marianna Street, Chicago

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# ENTERTAINMENT *in the* CHURCH

Rev. Dow B. Beene
*Pastor, First Congregational Church, Chappaqua, New York*

MOTION-PICTURE entertainment for our community is given entirely by the Congregational church, which has been doing, for a period of twelve months, some unique, pioneer work. A description of our efforts may be found suggestive and helpful elsewhere.

Chappaqua is an unincorporated village 32 miles from New York City, with a population of possibly 800 people scattered over a dozen square miles of territory. Its five churches have a combined membership of about 250, with their proportionate share of the world's narrowness, and bigotry, and non-progressive ideas. As is the case with other overchurched villages, much of our moral energy is expended in religious rivalries and "preaching the Gospel" to empty pews. The religious situation in general is about on an average with that found elsewhere, save that our village is prevailingly Quaker, and rather more conservative in its attitude toward innovations in the church.

### Theatrical Efforts Had Failed

Two efforts to operate a commercial motion-picture theatre failed in a period of six months. The next effort was to be made by a man utterly devoid of moral and spiritual discrimination, and without interest in the community beyond that of financial profits.

It seemed worse than pitiable for all the church members to continue to sit with folded hands and complacently compliment themselves on being heirs to future glittering diadems, while permitting such a person to select films for profit only and thus to control to a great extent the present and future moral character of the community. So the writer evolved the plan of securing the consent of his church to make an effort to meet the needs of the situation.

Army experience at home and abroad during the war, and leadership in community educational work following the war, had given him knowledge that was found useful. So he began to urge publicly and privately that the church ought to be actively interested in the entire problem of community welfare. More patience was required than Job exercised—but the idea grew.

### The Pastor Finances His Convictions

A Congregational church is one of the best religious expressions of the spirit of modern democracy. The one at Chappaqua is no exception, demanding its right to sit in judgment on everything that touches its life and work. The question of motion pictures in the church was absolutely new to the membership. None believed that success was either possible or desirable.

But a written contract was finally signed granting permission to the pastor to equip the church with machines at his own expense, and run motion pictures on trial for a period of six weeks, with the understanding that if the enterprise did not commend itself to the church and community it should be discontinued, and all financial loss borne by the pastor.

Two good professional machines were installed and the venture was made—with the result that, before the end of the six-weeks period, the church voluntarily adopted motion pictures as a part of its program of service to the community, and assured all indebtedness for equipment. From that time forth the people have given to the pastor excellent co-operation—though loyalty to the church or to the Lord has never been made to include loyalty to the moving-picture program.

### Administration

As indicated above, equipment was bought on the installment plan, the pastor advancing first payment and freight. No further

initial outlay was necessary, as machines were installed by voluntary labor at odd times.

One of the exchanges gave the first program free of charge—a fine new eight-reel feature with one reel of good comedy. This brought in sufficient funds to purchase films for the next show, and so we have continued to the present day.

No admission tickets are used. At first we merely passed the collection plates during the evening, after stating what amount would be necessary from adults and from children in order to meet expenses. This worked well till "the new wore off." Then we collected nearly as many buttons as pennies. So we changed the plan and stationed a man at the door to receive *in his hand* the amount given by each individual. This plan returns 50 per cent more than the other, and, with a belligerent-looking doorkeeper, might be made to yield 75 per cent more.

One of the church deacons serves as treasurer, without salary; the pastor serves as manager, electrician, and chief operator, without salary; the Boy Scouts do all the operating, without salary; and the church furnishes the building and equipment, without rent. So practically our only outlay is for films; and even these are furnished us at a special rate, in view of the fact that we are not running for profit and are not in competition with any theatre or other agency using films.

We have been running for a year, and are solvent in every particular, with our debt greatly reduced and soon to disappear. The program is gaining in value and moral significance and commends itself more and more strongly to people.

We have already demonstrated the fact that, due to better prices from the exchanges, and the saving of profits, rents, and salaries, a church can offer a better type of film and can succeed where the running of a theatre for profit is impossible.

The program has made practically every child in the village a personal friend to the pastor, and has added to the membership of the Sunday school and church till the process can go little further without "stealing sheep."

Motion pictures have opened the way for other forms of community enterprise, which have followed. A day kindergarten has been meeting in the church for ten months. Following the kindergarten came the CommunityDramatic Club, which has given four entertainments running for a total of twelve evenings, bringing delight and a sense of pride to the village, together with more than a thousand dollars for needy causes. Then came the Non-partisan League of Women Voters, which has done splendid work in training our "new citizens." A good choir has been organized, community singing has been started, and the social life of the church has been transformed.

Interests that are purely spiritual have not apparently suffered. Attendance at Sunday school averages about 85 per cent of the membership, and the church attendance about 75 per cent. We have hardly a resident member of the church who is not busy in some form of helpful church activity. There is reason to believe that many have received during this year a broader view of the function of the church, so that their religion has ceased to be chiefly a preparation for death and has come to be an inspiration toward service among their fellows.

The pastor finds it possible to review some films before booking them. This method is of course worthless to any who are not conveniently near the exchanges. It is rather unsatisfactory anywhere, as one may spend hours viewing films and find nothing that is desirable.

Where one can avoid a circuit and deal with the exchange direct, good results can be obtained by going to the exchange manager

*(Continued on page 37)*

# *Book Reviews*

MOTION PICTURES FOR COMMUNITY NEEDS. By Gladys and Henry Bollman. Holt. $2.10 by mail.

HAVE you ever happened to develop a non-theatrical film distributor as a close friend? Most of you have not; but those who have know that, if this particular distributor be well educated and has been occupied in non-theatrical work for a number of years, he has at his finger-tips a wealth of practical operating knowledge that would be available to you through no other source. Film Boulevard, as well as Automobile Row, speaks a language all its own; and Film Boulevard is in constant touch with facts that the non-theatrical exhibitor too often confirms as facts only through disagreeable and expensive experience. All of which brings me to the point that Mr. and Mrs. Bollman, with enough years of non-theatrical operation behind them to give their words authenticity, have seen fit to discuss the problems of the non-theatrical field just as frankly as a distributor friend would give it to you, so that you may forestall your difficulties and enhance your successes.

Chapter I, The Movie Wins, has some historical interest, and a goodly number of the perfectly true motion-picture generalizations that are becoming woefully boresome through repetition. The next chapter, The Development of the Educational Motion Picture, is valuable as giving the exhibitor an inkling of the growing pains suffered by the now comparatively satisfactory educational film. Incidentally, I hope the reader will not become too elated at the mention of the National Education Association's approval of motion pictures in 1920; the N. E. A. has been content to approve and let it go at that, leaving an instrument of recreation to induct and train itself as a competent instrument of education!

Chapter III, Production, enumerates the sources of non-theatrical material, and is of very apparent worth to the exhibitor; so also is the fourth chapter, Government Motion Pictures, which quotes Mr. F. W. Perkins, in charge of motion pictures at Washington, as to the nature and scope of governmental film production and distribution. Many an exhibitor will be astounded at the extent to which Uncle Sam has gone into motion-picture work, and every user of non-theatrical pictures should understand what film service is available through his government.

Chapter V, Distribution, contains information essential for every non-theatrical exhibitor, and is probably as capably handled as was possible, considering the ease with which distributing organizations appear and disappear in this field. The list of distributing institutions is, as the author had feared, sprinkled with wrong addresses and with names of concerns now defunct, and lacking in regard to the names and addresses of organizations of recent inception. MOVING PICTURE AGE will be very glad to supply information where names and addresses given in Mr. Bollman's book are found to be incorrect.

The Industry and the Exhibitor, Chapter VI, merits the most careful study, for it discusses relations between the theatrical and the non-theatrical exhibitor. Considering Mr. Bollman's commercial position in the field of motion pictures, he deserves commendation for his upstanding attitude regarding the theatrical exhibitor who would eliminate non-theatrical exhibitions. I do not agree to the blanket statement that "the theatrical exhibitor may justly object to the charging of admission to non-theatre showings." I am not one to defend the non-theatrical exhibitor who conducts his exhibitions with theatrical frequency and yet is exempt from the restrictions and taxes imposed upon the theatrical exhibitor; but occasionally sets of circumstances arise wherein the non-theatrical exhibitor is right in charging an admission. Does anyone hear wails from the restaurants when the church or the lodge sells tickets for a chicken dinner?

Chapter VII, Publications and Bibliography, is a rather competent discussion on a subject that is important. However, the reader, perhaps because of carelessness on the part of Mr. Bollman, does not receive as much information on the subject of magazines as is available to the author.

In Chapters VIII and IX, Analysis of the Problem—Making Pictures Pay Their Way, the important question of financing the films is treated. Mr. Bollman has done well with this topic.

One of the most significant chapters of the book, in the eves of many an exhibitor, is Chapter XIII, One Hundred Suggested Programs. It has a high degree of value, for, instead of generalizing, it says to the reader, "I would suggest using this and this and this"—and with such an initial push the timid exhibitor is soon building his own film judgments.

The book contains an amount of detailed and trustworthy mechanical information, although it does not pretend to cover completely the mechanical data on motion pictures.

The discussion of safety versus standard projectors is something that should receive the careful attention of every prospective owner of a projector, for, no matter which type he purchases, he will inevitably be making comparisons sooner or later.

Mr. Bollman's authoritative book should be in the library of every individual working with or interested in non-theatrical motion pictures. It provides information that is available in sufficient quantity only to those of us who work hand in hand with the exchanges, and yet the very information that would enable you to conduct your service intelligently and without expensive mistakes.

MILTON FORD BALDWIN.

The doubting school man will find stimulus, and the enthusiast a warning, in the message of this educational psychologist

# FACT *and* FABLE *in* VISUAL EDUCATION

FRANK N. FREEMAN
*Professor of Educational Psychology, School of Education, University of Chicago*

THE ADVANTAGES of visual education have often been presented in a highly abstract and theoretical manner. There are signs that many school administrators are doubtful of the correctness and relevancy of some of the arguments that are advanced in support of visual education. They desire in place of these very general considerations a more detailed and specific statement of the advantages of the visual method, and of the kinds of material to which it is particularly adapted. This attitude is supported by experience with various types of visual material, which shows that they do not always possess the superior advantages that are claimed for them.

Much of the discussion setting forth the psychological basis of the advantage of visual presentation very greatly overshoots the mark. When it is asserted, for example, that nine-tenths of our experience comes from vision and that therefore the visual method must greatly predominate, a statement is made that is either without support or without meaning from a psychological point of view. It might be shown by psychological analysis that the advantage of one mode of presentation or another cannot be determined or stated in any such wholesale fashion. The experience of those who have studied various modes of presenting words in teaching spelling has demonstrated this fact.

Visual methods have, however, certain undoubted advantages. Many aspects of things can best be learned by sceing them. When the thing cannot be seen, a picture or diagram furnishes a good substitute for actual sight of the object.

Features of objects that can best be grasped by sight are the form of the object, and the relations of parts to each other or of one object to another. In other words, spatial relations of an object or of its parts can best be grasped through sight. These spatial relations are particularly important to an understanding of the mechanical working of a machine. They are also particularly important in understanding the structure of a complex object.

It is not necessary to give many illustrations to prove these latter statements. If we wish to find out how a steam engine or a gas engine works or how the pressure on the pedals of a bicycle causes the wheel to revolve, we can gain this understanding most readily by looking at the objects in question, or at diagrams of them. Again, if we wish to gain a clear idea of the structure of a building, a piece of furniture, or the body of an animal, we again have recourse to sight either of the object itself or of a picture or diagram of it.

The advent of motion pictures has opened up a new field in making it possible to represent the relations of parts of objects, or of different objects, in motion. This method furnishes an excellent means of studying the motion with greater leisure, and consequently with greater attention to details, than would be possible even in the sight of the object itself. Furthermore, exceedingly rapid or exceedingly slow movement can be brought within the range of our apprehension by means of motion pictures. The use of the diagram in motion pictures in the form of the animated-drawing method extends also the advantages of the diagrammatic mode of presentation to motion itself. Frequently a diagram gives a much better notion of structure and relationship than the sight of an object itself. The animated diagram does the same thing for motion.

The visual method has long been recognized as a means of showing more abstract relationships between facts that could not otherwise be shown as well. For example, the trend of prices or the trend of wages can be shown by means of a graph, so that the essential features can be grasped almost instantly. The distribution of a large number of individual measures may be shown by a diagram so that the main features can be taken in at a glance. Distribution charts are now commonplaces in education. They might perhaps be adapted also to some of the subjects that are taught in the schools.

These are merely random illustrations of the specific advantage of the visual method in presenting certain types of facts. A systematic experimentation would render much more complete and exact our knowledge of the various types of fact that could best be presented visually, and would also indicate the limits of this method.

There are certain advantages claimed for the visual method that in all probability are fictitious, or at least do not attach to the methods now in use. It is claimed, for example, that moving pictures are interesting to the children beyond all comparison with other methods. It is supposed that this superior interest is due to some mysterious appeal made by visual sensations. Observation does not indicate that this advantage is at all as marked as is commonly believed. We must remember that visual methods are new and that novelty always awakens interest. Furthermore, the type of subject-matter that has been presented by motion pictures has been largely narrative and sometimes sensational. It is not correct to compare this kind of subject-matter with that which prevails in the school. When the same type of intellectual contact is presented visually as orally, it is found that the appeal depends more upon the skill with which the material is organized than upon the sense through which the presentation is made. If the mere fact that material is presented through vision and by means of movement is relied upon to constitute the chief appeal, it will be found that confidence has been misplaced.

Another common statement is that visual methods, and particularly motion pictures, hold the child's attention much better than oral presentation. Here again the emphasis is upon the wrong factor in the situation. If the presentation is well organized and adapted to the child, it will hold his attention—otherwise it will not. In fact, there are certain elements present in the ordinary class exercise but not in motion-picture presentation and that are very effective in holding the attention of the children. One of these is the personality of the teacher. Another is the interchange of thought and speech between the different members of the class. Moreover, the skillful teacher constantly adapts the presentation to the class, and increases or decreases the rapidity with which a fact is presented, or introduces more or less detail according as the children seem to require it.

These problems have been presented by way of illustration. Visual education is in a position to profit very materially by the study of its advantages and disadvantages, and by a study of the

kinds of educational material to which it is particularly adapted. Since we are near the beginning of the movement, any light that can be thrown upon these matters at the present time may have a large influence upon its course of development. For this reason experimentation is particularly desirable, and school administrators appreciate this fact by exhibiting a very keen interest in any scientific evidence that can be brought to light on the whole question.

It would be not an undesirable thing to have the development of this new method at a somewhat cautious pace, in order that we might avoid the necessity of scrapping a large amount of material if it should be found to be unsuitable, and also to avoid a possible reaction against the whole movement because certain developments of it were found not to represent a gain over our present procedure. For these reasons scientific experimentation, both for the purpose of weighing and evaluating materials that are being developed and of seeking new materials, is highly desirable.

# VITALIZED SERMONS

REV. GUY LIVINGSTONE BROWN
*Pastor, First Baptist Church, Jamestown, New York*

OUR church has had about one year's experience in showing motion pictures in connection with the Sunday-evening sermon. The result has been that the opposition that developed in the beginning against this departure from the ordinary Sunday-evening preaching service has been overcome, and we now have the hearty support of the entire church in our effort to visualize the greath truths of the gospel.

The general result has been very satisfactory. Our large auditorium is crowded every Sunday evening, and on special occasions we are forced to turn hundreds of people away who cannot even find standing room in the church.

### Early Errors

We were pioneers in Jamestown in the use of motion pictures on Sunday evening, with the result that we made many mistakes in the beginning, some of which were costly. First, we made the mistake that, I suppose, is quite common with beginners, of installing cheap equipment, believing that it would meet our requirements and satisfy the people who would be drawn in from the outside, attracted only by the picture. We soon discovered our mistake, however. We now have an equipment costing nearly two thousand dollars, and second to none in the city. We employ an experienced operator, and use only the best religious pictures procurable.

In the early days of our innovation we discovered that our pictures were being unfavorably compared to those shown in the theatres by some who attended our services from the outside, largely from the ranks of non-church-goers. It was this class we were most anxious to reach, and accordingly we discarded the cheaper equipment for the best, which we are finding is in the long run the cheapest.

Another of our early mistakes was to suppose that we could only show what are known as strictly Bible pictures on Sunday evening; that is, only films that portray some Bible story. We very soon discovered that this class of picture is far below the so-called feature film in every way, because of small demand at present for the Bible film and because of the high cost of production. There are only a very few good Bible pictures in existence. In many of the films we have used of this character, we have found the acting poor, the photography far below standard, and not infrequently the interpretation of the story entirely incorrect, and in some instances positively ludicrous.

### The Drama Carrying a Lesson Is Best

Our experience has led us to the feature moral and religious drama, filmed by experts in cinematography, as decidedly the best for presentation on Sunday evening in connection with the service of worship. Our greatest success has been with "The Stream of Life" and "The Turn of the Road." The former has been shown on three Sunday evenings, and the latter twice. Many pictures of this character are now available for use in the churches at moderate rental prices. A commercial film with a splendid lesson, and yet with one or more objectionable features, may be easily cut by an expert operator to meet the requirements of a Sunday-evening showing.

Two questions are always raised when a church considers the use of motion pictures in connection with its regular work of preaching the gospel. First, the cost: will the collections be increased sufficiently to take care of the added expense accompanying the installation and operation of standard motion-picture equipment in the church? I can only answer this question by giving our own experience of almost one year. We have more than met all of the running expenses associated with showing high-grade motion pictures every Sunday evening. We are slowly but surely paying for the cost of our equipment, although not the slightest pressure has been exerted to increase the offerings.

### What Significance Have Films in the Church?

The second question is: Will the presentation of the motion picture on Sunday night add to the spiritual life of the church, and will it meet the universal evangelistic demand of the Sunday-evening service? My experience leads me to answer this last question without hesitation, in the affirmative.

If the motion picture is introduced into the church as an entertainment feature, merely to draw a crowd and to take the place of the spoken word, it will be a failure as a spiritual and evangelizing force. If, however, the right kind of film story is used to illustrate a vital truth presented in a fifteen-minute sermon from a living servant of the loving Christ, followed with an intelligent and timely appeal for the immediate surrender of the life to Christ, there can be but one result and that the quickening of the spiritual life of believers, and the reaching of those outside the fold who might never be reached by the ordinary methods. It is an unusual experience for us to close our service without decisions being made for the Christian life. In one instance more than twenty-five thus decided.

In the judgment of the writer the motion picture is one of the greatest possibilities of the age for gospel propaganda. Churches with vision are rapidly improving this opportunity that is rapping at their doors. Within the next decade, in all probability, a majority of the larger churches in all denominations will include in their equipment a standard motion-picture projector to be used in visualizing the gospel truths.

## New Government Films

TRANSFORMATION of clay into a durable, hard-surfaced, vitrified-brick pavement, through modern methods of manufacture and road-building, is visualized in a new U. S. Department of Agriculture one-reel film entitled "Bricks—from Clay to Pavement." Included in the scenes are the digging of shale from its native bed; mixing, forming, burning, and other processes in the manufacture of brick; preparation of the road base; and laying, rolling, and filling. Sand-cushion, monolithic, and semi-monolithic types of brick-road construction are pictured. The film was produced under the direction of skilled highway engineers of the Bureau of Public Roads, and is designed for instruction in approved road-building practices.

A one-reel production called "Bees—How They Live and Work" has also been brought out by the Department of Agriculture. Scenes trace the life history of the insect, from the laying of the eggs by the queen and the hatching of the young bees, through the swarming period, and show the adult members of the bee family busily engaged at their tasks. The method of removing honey from the comb, and apiary and bottling methods, are also shown. This picture is intended for popular distribution as well as for exhibition before beekeepers.

## Concerning Comedies

THE MARCH issue of *Film Progress,* published by the National Committee for Better Films, contains a discussion on "The Changing Comedy" that is both able and timely. Among the more important thoughts are:

> The older film comedian said, "I will make them laugh every minute"—and he did, at fearful expense to himself. The reason, apparently, for the growing disgust of theatre-goers for such efforts is that a series of comical situations strung together on the most tenuous thread of plot is too obvious and unrelieved. There is no type of motion picture in which restraint is so necessary as the comedy. Even while the audience is shaking its sides sore with laughter it feels that the comedian has overshot the mark.
>
> The day of the "roughhouse" motion-picture slapstick comedy is in the late afternoon, and is kept from slipping over into twilight only by the longing of the people for laughter. It is only now and then that the hard-worked screen comedian can make outstanding broad comedies twice in succession. *The humor which leaps with apparent spontaneity out of the development of the drama attracts the finest kinds of responses in laughter, smiles, and glee.*

# SCENTED *with* SPRUCE

F. G. Wells
*Agricultural Director, Consolidated and Rural Schools, District No. 1, Koochiching County, Minnesota*

RAIN had fallen all night; the day was cloudy and very chilly, with every indication that more rain might be expected. The roads were—well, it takes a lumberjack of long experience to do real justice to a description of many a clay road in the woods of northern Minnesota! Road commissioners know this, and instinctively avoid them during bad weather. Several of these lumberjack pioneers might have been seen among the crowd that had gathered on this raw day in early May to be present at the dedication of their new consolidated school building.

Such a structure, and in such a place! Eighteen miles back from a small town on the railroad in the adjoining county, almost surrounded by timber, and with but one other clearing and house in sight! Yet there it was, new and modern, steam heated and provided with its own water system! Manual training, domestic science, and agriculture would be taught in addition to the common branches and there would be three teachers there all the time. The new stage would be used for the first time that afternoon, and the agricultural director of the school district had promised to come and bring *motion pictures!*

How They Do It in Koochiching County. Eight of the Eleven Children Attending Bescemar School Live in the Near-By House Shown Above, and Are Cared for by Mrs. Ritchie

The men were predicting that he wouldn't come; he must have known that it had rained, and they wouldn't blame him any if he didn't. But the children, always optimistic, alternately running out to the road and kicking the excess mud from their feet, were sure he would get there. Hadn't he written and said he'd surely come, and didn't teacher say there were to be honest-to-goodness "movin' pitchers"?

Few people outside of northern Minnesota, even elsewhere in the state itself, have ever heard of Koochiching County, or know anything about its land or people. For the past two years I have been supervising the teaching of agriculture in the rural and consolidated schools of an unorganized district in this county. There are in this district some forty-two one-room rural schools and eight consolidated schools, scattered all over the county. Koochiching County lies at the extreme north end of the state, being separated from the province of Manitoba, Canada, by Rainy Lake and Rainy River. The scenery along this river is said, by those who have seen both, to rival that along the Hudson.

### The Nature of the District

This county is nearly sixty miles square, and contains more land than the states of Rhode Island and Delaware combined. To the stranger and the occasional tourists who travel its few good roads the whole territory seems like one almost unbroken tract of spruce and tamarack woods and muskeg. Muskeg is a name applied to peat-covered areas on which a deep covering of moss is growing, and often wooded over with spruce and tamarack.

The first settlers who came to the county followed the streams, and located along their banks. Consequently nearly all of the clearings are some distance back from the railroad and the main traveled highways. There are many people, especially women and children, living back from these roads, who seldom get out. I found one boy twelve years old who had never seen a train of cars outside of his geography.

Last year part of my work as agricultural supervisor consisted in making the rounds of the schools of the district, to teach and find out what was being done in the way of grade agriculture. It occurred to me that if one could obtain some sort of portable projector and suitable film a great deal of good might be accomplished on many of these trips among the schools. It was then that I discovered Moving Picture Age, and with it the fact that the portable projector had become a practical reality.

After securing accurate information as to costs and the possibility of obtaining suitable film, and getting well charged with a convincing quality of enthusiasm, I put the matter up to the county superintendent. I asked permission to interest a number of the schools that might receive benefit from such an outfit, in co-operating to raise sufficient funds to cover at least half of the cost of equipment. He felt that this might be possible, and the matter was taken before the board. I was told to go ahead, the board promising to supply the necessary funds, provided the schools would raise at least half of the money themselves.

Some twenty-two schools were chosen whose location on a road would make it possible to reach them by car, and the proposition was explained to them. They were provided with return cards to fill out stating their opinion, and ending in a pledge to raise a stated sum by any stated time before the end of the school year that they might deem convenient. This money when paid was to be applied on the purchase price of the equipment. Twenty schools pledged $335 in this manner. On the strength of these promises the board ordered the outfit, and it was put to work at once.

### Matters of Equipment

I selected a portable projector of the suitcase type, and a portable generator capable of being attached under the running board of any automobile. One rear wheel is jacked up, and a belt passed over the tire and all. Operating the engine at low speed gives me approximately 500 watts at 110 volts. I carry 100 feet of "Duracable," a specially covered twin cable, and two good-sized house lights. The line carrying these lights is plugged into the projector itself. I have rearranged the wiring of the projector in such a way that the house lights are turned on by the same twist of the switch that cuts out the 400-watt projecting lamp, and vice versa. I use an ordinary sheet for a screen, or the white plastered wall of the room when possible, and have had rock-steady, brilliant pictures up to about 8 by 10 feet in size.

The first use made of the machine was at the dedication of the new consolidated school building mentioned at the beginning of this article. I *did* experience considerable difficulty in keeping

the appointment. But there were plenty on hand to help clean off the automobile and set up the equipment, and their enjoyment of the program was unmistakably genuine. The shouts of the youngsters while "America at Play—A Visit to Coney Island" (Ford) and "Distant Cousins," a Famous Players comedy, were being shown, and the interest displayed by young and old in the three reels "How Life Begins," made the trouble of transportation seem trivial and well worth while.

During the six months that followed before heavy snows made auto travel impractical, I put on forty-two entertainments at twenty different schools. The machine has been used at farmers' club meetings, community fairs, social gatherings, and for classroom showings. I have to record one failure out of the forty-two, due to dampness having caused certain fiber pulleys of the projector to swell and bind, combined with a little oil getting into the friction takeup mechanism. Part of the time pictures have been shown free. At some showings a collection was taken up, while at others a small admission was charged. The fourteen entertainments at which a collection was taken averaged $5.73 each, while the sixteen paid admission programs averaged $11.05 each.

I feel that the machine has proved itself to be practical, and I know that my work among the rural schools has been strengthened by its use. I believe that if the machine could be put upon a full-time schedule, and receive the financial backing that it deserves, it would reach more people and do more good teaching than the expenditure of a like sum in any other way.

# SMALL-TOWN PROBLEMS

James N. Emery
*Supervising Principal, Potter District, Pawtucket, R. I.*

"IT'S all very well for you people in the big cities to talk about what you can do with visual education, with motion-picture projectors, and lantern slides by the thousand, and plenty of money to work with. Come down to brass tacks and suggest something that a small town can do with a hundred dollars or so. Money doesn't come easy in small towns like this."

Thus, in a nutshell, a superintendent friend of mine in one of the small towns put the problem squarely up to me last summer. Just what can the small-town school do in the way of visual instruction, with limited funds and equipment?

Before coming to Pawtucket the writer was superintendent of a small Maine country district—two towns with a population of about 2,000 each—and for five years a member of the school board of a somewhat larger town. It is with the problems of towns of this size that this article deals; communities where funds must be handled cautiously, and every dollar's worth of equipment must yield a full dollar's worth of return.

Substantial space has been devoted recently by magazines and papers to work in the rural communities with portable projectors and generators, in "the little red schoolhouse" of fiction and poetry. Midway between the isolated country village and the large city stands the small town: the town with a Main Street and one or two grade-school buildings and a moderate-sized high school.

These towns have problems quite different from those of the rural village or the city. Money for anything like extras is hard to secure. An appropriation of three or four hundred dollars looms large in the town budget, and if it is to be discussed in the annual town meeting its path is no rosy one. The small-town voter is not easy to convince regarding any new project that requires money. "Let 'em teach the three Rs, same's they did in the good old days!"—this argument never fails to bring out vociferous applause from certain elements. Under such circumstances the purchase of a stereopticon and a set of slides, which will total $300 or more, runs against considerable opposition.

Yet the obstacle is not insuperable. The proper idea is to start with a small beginning and work up gradually. A good portable stereopticon may be purchased for somewhere in the vicinity of $50 and for school work this will fill the need very satisfactorily in all but the largest auditoriums. The superintendent frequently may have left from some appropriation a little money that will partially finance this item, and the rest can be raised by subscription, school entertainments, the sale of chocolate or soap, or any one of the well-known devices for raising money.

With the lantern and screen secured, the slide collection can be built up gradually, or slides rented at first. If it seems out of the question to put in the entire stock at once, certain countries can be selected for a start. In the Keystone collection there are about two hundred slides on the United States. These might be taken as a nucleus. Another year, as funds warrant, those on Europe or South America or Asia could be added, until the complete set is secured.

In building up any slide collection the wiser plan is to start with some standard set that is cross-indexed and worked out for more than one purpose. The average novice with the lantern slide has rather a hazy idea at first as to just what he wants. With one of these sets much of the perplexity and uncertainty is cleared up for him. Accompanying the Keystone set is an admirable volume entitled "Visual Education," which suggests uses for the slides from almost every conceivable angle. I find it one of the most useful texts on my desk. A notable assembly of well-known educators prepared this work, and, although occasionally the connection of certain slides is a bit far-fetched, it will supply ideas for the school man in wide variety.

For the small school or group of schools the most practical arrangement will be for the visual work to be handled from the superintendent's office. In a good many if not in the majority of states the district-superintendency plan is in force, under which two or more towns are grouped for school-administration purposes under the general direction of one superintendent, who apportions his time among the several towns served. The towns that join for this purpose can also unite to finance visual apparatus. A small appropriation from each town for two or three years, and such assistance as private donations or school entertainments can add, would easily result in the purchase of one or more good lanterns, a portable screen, a slide case, and a collection of lantern slides of respectable quantity. These could be routed on a week-to-week schedule among the various schools, much as, at the present time, traveling libraries are circulated.

For ordinary presentation in the schoolroom no very elaborate preparations are necessary. A set of ordinary dark window shades —black, dark green, or dark blue—will darken the average schoolroom sufficiently under most conditions. A portable screen, one that can be rolled up and taken along on various trips, is not expensive. A plain muslin curtain on a roller will do, or in emergencies the reverse side of a large wall map serves fairly well. Projection is even possible on the whitewashed wall of the schoolroom, if a suitable spot can be found. *You do not have to have a large picture; indeed, the smaller the picture, the brighter and better defined it will be.* It will suffice that it be large enough for all the pupils to see it at the same time.

To get the most good from the slides, synopses and outlines should be sent along with them. The superintendent or principal may find it desirable for a while to give demonstration lessons until his teachers get the idea of what is to be taught, and the way to handle it; or this may be taken up and methods shown at general teachers' meetings. This plan may take some time, but I have found it well worth the effort in getting into touch with the individual classes and pupils.

A year or two of continued and constructive effort should result in the acquisition of the full collection, or others, for you may wish to extend those available beyond the regular set. In a later article I plan to deal with some of the problems that arise while adding to the stock collection.

Thus far I have dealt entirely with the permanent ownership of slides. Many superintendents who do not wish to incur large expense may prefer to rent sets of slides for temporary use. In some ways this is a fairly satisfactory solution, although it is not always possible to get just what you want, and on the dates when you want them. It is the same problem as owning your own books or getting them from the public library—owning your own home or paying rent.

The church worker will probably find it preferable to rent his slides almost entirely. His problems are somewhat different from those of the school man. The church worker will rarely want to use a set of slides the second time, unless his field is widely scattered and made up of a number of congregations. Once his audience has seen a particular set of slides this set's usefulness in that special field is usually ended. It would hardly pay him to own a large collection of slides solely for the purposes of his church. His problem must be concerned mainly with the renting of suitable slides and lectures.

But the school worker's program of instruction is well marked out, and cast in much the same mold year after year. At a certain

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"A child is an angel dependent upon man," says Count de Maistre. And shall we shirk or fail in this divine responsibility?

# RECREATION THAT RE-CREATES

MRS. CHARLES E. MERRIAM
*Chairman, Better Films Committee, Illinois Council of Parent-Teacher Associations*

MY interest in motion pictures lies in the fact that all of our work in the home, the school, and the church is practically undone if we do not extend our guidance to the recreational centers of our youth. These centers are a new development in life, and most of us do not realize our connection with them.

Before the people all flocked to the cities, the farmer ruled his own home, everyone toiling from morn till night. No thought was ever given to recreation; the children found theirs in picking berries, fishing, swimming, snowshoeing, etc. Coming to the city and living in cramped quarters, the child is deprived of all these simple recreations; and there is nothing about a four-room flat to interest one with inquisitive tendencies. In most city homes there is really no place for a child, and the average mother, I am sorry to say, is glad to have it out of the way. When she turns it out in the street to play, the problem of the community begins.

So we have been providing playgrounds, parks, bathing-beaches, libraries, and other centers to care for our children. We were really making some progress in handling these centers when a new recreation was discovered, with financial possibilities so great that a big industry was established. The new pleasure greatly appealed to young people, and today the motion picture is our greatest recreational problem. The dance halls were once our greatest problem, but while about 89,000 young people visit our public dance halls in Chicago every week, nearly our entire population, from babes in arms to our oldest patriarch, marches in one continuous procession to the film theatres from 8 a. m. till 10 p. m.

We may easily be divided on what constitutes the best films for the adults, but there should be no division of opinion as to what the young people should see, or perhaps, rather, not see. Even on the liquor question most people, whether "wet" or "dry," felt that minors should not be allowed in saloons, and there were strict laws to that effect. So we should all be united in demanding clean and wholesome pictures for our young people.

At present our method is to license these commercial centers of recreation. I maintain that it is a crime for the community—which means *you* and *me*—to license any recreational center that is demoralizing our youth. The very license that they frame and hang over the entrance should be a guarantee to any parent that his children will be given clean, wholesome recreation within. We would not think highly of any industry that placed its stamp of approval on an article that was found untrustworthy. So we really are to blame if we license any recreational center that is demoralizing our youth.

"Am I my brother's keeper?" someone may ask. Yes. It isn't just a question of keeping your own children away; it is a question of the responsibility of the community. We cannot evade it, for if we do not take care of these young people now and supply wholesome recreation, we will take care of them later in jails and insane asylums. We cannot evade the issue.

Our young people are our greatest asset. Of what avail is it to build up a great fortune, or a great industry, or a great educational system, if we do not build up with it a fine, healthy group of people to inherit these gifts? So it is very necessary that we work out some method of supervising these centers. Our county sheriff, Mr. Peters, who does not class himself as a reformer, is quoted as saying that uncensored films are one of the big factors in sending boys to jail. We *have* censored films in Chicago, but *I do not think that censorship alone, as it is now worked out, will ever solve the problem for a conscientious community.*

Last November we formed a committee in Chicago, from the Illinois Council of Parent-Teacher Associations, the Illinois League of Women Voters, and the Woman's City Club, to review all films as soon as released in Chicago. From these we have been preparing a list of the films we consider suitable for the family group. Some states prohibit children from attending film houses alone. We do not believe in encouraging them to do so, so we are not making out lists of films specifically for children. But we keep the young child in mind, and do not endorse anything that is not appropriate for the children.

We are trying to encourage parents to attend motion-picture exhibitions with their children. In this commercial age, when so many things are tending to break down family life, it is very singular and very gratifying to find that the two new great industries, the cinema and the automobile, are both splendid methods for holding the family together. Many people are finding the automobile a splendid means of keeping the companionship of their boys. They can also use the cinema as a means of keeping the companionship of all the children.

But this cannot be done with our present methods. In the first place, we find many films suitable for adults but unsuitable for children. This does not mean that the pictures in question are vicious and should be banished. We meet the same problem in our libraries, and we have solved it with the children's book-shelves. We also have children's concerts, but it does not mean that adults will not enjoy them. I have heard of young men "borrowing" a child so that they might attend; it was the finest chance of really learning music.

If the producers are wise, they will work out the problem, and when they attempt it the problem will require more than the services of a good political organizer, no matter how splendid his intentions

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# CONCERNING *the* COMMUNITY

DAVID L. OBERG
*Principal, Petaluma Junior High School, Petaluma, California*

ON November 14, 1920, our Parent-Teacher Association began its moving-picture work with Friday-night showings and Saturday matinees. One Power's 6A Cameragraph machine was used. As the wait between reels was annoying, and the audience would become boisterous, the committee immediately began to make plans for a second machine, which was secured in a few months. The following is a story of the two years' experience of this organization with motion pictures in the high school (shown above), and how it has solved the many problems in connection with the work. (Illustration by courtesy of the Petaluma Junior High School student body.)

To be sure that our pictures were what we had promised them to be, we decided to order our program from a concern that "specialized in programs for schools and churches." The first picture was excellent, and everyone was well pleased. The second program was a western drama. The following week we heard whisperings that at the high school the pictures showed "dancing and drinking scenes." And oh, that third week! A worse picture could not have been shown. The film was light-struck and in the poorest of physical condition; and the subject was the worst possible—hangings, hate, and what not. Our letter of protest was so strong that the company gave us a credit for twenty dollars, the price of the program.

### An Improved Method of Booking

The committee met and decided that I should go to San Francisco and book pictures. This I did, and selected such pictures as "Silas Marner," "Enoch Arden," "The Mill on the Floss," "Little Women," "Mrs. Wiggs of the Cabbage Patch," and others of similar character. But all my selections were not drawing cards. The pictures were not bad—they were simply lacking in character. In fact, by the middle of the second term I realized that expert booking was one of the main essentials for success, and I began to "live films."

I saw every picture I thought would be worth showing; I wrote to my friends in distant cities for the names of good films. I studied the MOVING PICTURE AGE reference book "1001 Films," and I asked members of the Parent-Teacher Association to suggest good pictures.

The result was better pictures. The following are the pictures shown this term: "The Sea Wolf," "King Lear," "The Little Shepherd of Kingdom Come," "The Servant in the House," and "Rebecca of Sunnybrook Farm."

Another fault with our programs was that they were of too great length, which meant a waste of money in film rental and in express. From experience we have found that a program of eight reels should be the maximum.

The overcoming of the misunderstanding of our local exhibitor was one of our greatest triumphs. The theatres in Petaluma are owned by one man, who has had an exclusive field for years. A committee went to his manager before we started our exhibitions and asked for a special performance for school children. The committee met with a refusal on account of the lack of success these enterprises had encountered in other towns. The committee was told there would be no objection if pictures of this character were run in the high school.

### Solving the Exhibitor Problem

When our pictures were being shown week after week, unfounded rumors came to the manager that I had announced that the Parent-Teacher Association was going to screen "better pictures than were exhibited in the local houses." My first meeting with the manager was somewhat of a "storm scene," for which I do not blame anyone except those who carried the false reports. To cap the climax, I had booked a feature with a company in which our local exhibitor was a stockholder. The result was a cancellation of the picture.

To straighten things out, a conference was arranged with the exhibitor and the following persons from our committee: the superintendent of schools, one member of the Board of Education (who fortunately happened to be president of the Chamber of Commerce), the manager of the leading paper, and myself. Much good came of this meeting. We took the stand that we had no intention of entering the field as a competitor. We promised to help the exhibitor to overcome the general hostility or apathy of the public to motion pictures.

This we have done in the editorials of a four-page paper that we publish at the school three times a term, to the number of 3,000 copies. We have told people that they were quick to condemn, but

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"There is no one sleeping or disputing during a motion-picture program," says Mr. Stebbins, a successful user of farm-bureau films

# RURAL EXHIBITIONS *in* MONTANA

MURRAY E. STEBBINS
*Agricultural Agent, Valley County, Montana*

"YES; I know he will be here," says Chris Sorensen, the secretary and treasurer of the Barnard Farm Bureau Community, as numerous inquiries from boys, girls, and old folks are put to him concerning the county agent who is dated to put on a motion-picture program for their community. "He will surely be here, for that is one man in the county that always keeps his appointments, rain or shine; if Old Lizzie cannot get through he will be here on horseback and give us a talk anyway!

"Let us call the meeting to order and dispose of some important business before the county agent arrives, and then we'll be ready for the program and can get home earlier. We have a project leader to be appointed on the blackleg project, the subject of this evening's program, and two fields to select for tillage demonstrations and a grower of registered Grimm alfalfa seed and two growers of certified seed corn."

Now for a bird's-eye view of Barnard Community. We must travel 63 miles from the railroad over rough prairie trails. The meeting-place in the community is a lonely schoolhouse, 24 by 36 feet, built on a clay hill, without a tree, fence, or farmhouse in sight. The building is not finished on the inside, and has far more the appearance of a granary than a place of learning. Even though a farmhouse cannot be seen there are 87 people present, coming 15 and 18 miles to enjoy the program.

It is 8:30 and the business is nearly completed when John Black, the president's boy, sights a Ford coming over the hill and shouts, "Here comes the county agent!" All is excitement; the dogs bark, the children run down the road to meet the oncoming car. As the Ford rolls up to the schoolhouse at least two dozen questions are fired at once, from as many people: What are the pictures about? How many reels? Any comics? etc.

Hans comes in with the curtain and hangs it on the two spikes, in place from last time. Black carries in the films and projector, the county agent lines the Ford up to the window, and in about twenty minutes the program is on in full blast, with everybody completely happy.

The program over, the ladies prepare a lunch of coffee, sandwiches, and cake while the county agent discusses the project work with the men. Finally someone remarks that it is forty-five minutes past midnight, and he will have to hurry home in time for chores. You can judge also that the agent is glad to get a few hours' sleep, for he had that day conducted a blackleg demonstration, vaccinating 105 head, given instructions in roping and treating animals, and driven 93 miles in these efforts to assist the farmers.

The use of a motion-picture projector in this Montana county is quite different from using one in a schoolroom or church. Valley County is nearly one hundred and fifty miles long north and south and about seventy-five miles wide east and west, with one railroad running east and west across the southern end of the county. This leaves the majority of the country a great distance from the railroad and from amusements like motion pictures. Therefore these programs have both educational and social value, even though the films are all industrial. These people, 60 and more miles from the railroad, enjoy the motion-picture programs much more than the townspeople or those living closer to town. A large number of children six to ten years old are thus shown motion pictures for the first time, and women have told me more than once that they had not seen a motion-picture program for five, six, and seven years, meaning that they had not been to a railroad town in that length of time.

To think of those children and women out on those bleak, lonesome prairies without entertainment of some kind besides dancing, would inspire any farm-bureau organization or board of county commissioners to purchase a portable motion-picture machine to be used for extension work in the county. The children sit on the floor close to the curtain and laugh nearly all the time; they laugh at everything that moves! When they see a cow or horse or sheep walking around they will just laugh and hallo. Who could think of keeping fun from these children? It is worth all it costs to see and hear them. Some of these children 60 miles from the railroad have never seen a moving train, and they enjoy themselves and get acquainted with the outside world. The writer always feels well repaid for his efforts when the children start to laugh and enjoy themselves.

The plan generally followed is to use one comic or a film for children, for at every meeting there are from 15 to 35 children, and the program would not be complete if some attention were not paid to them. They need the education as well as the old folks, and often these youngsters serve as stepping-stones in putting the work on in a successful way in a community. Films showing farm life in all its stages please more and take better than films on some other subjects. If the subject-matter is familiar material it seems to receive more favorable comment than foreign subject-matter.

### Accomplishing Definite Aims

To get project work before a community it is necessary to get the people together, and, once together, put them in a pleasant mood. Then they are in shape to take hold of a program of work with spirit; and while in this mood they will also give good attention and thus have a much better understanding of the work than could be obtained in any other way. The people come out to the meeting and see a few reels on the subject, and then it is an easy matter to get them to adopt the work and select a good leader. *There is no one sleeping or disputing during a motion-picture program.*

When a film program is announced a good attendance is assured; about 90 per cent of the people in a community will be there, rain, snow, or blizzard. How much more encouraging and how much

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**Morgan Hill Community Hall: Not a Wonderful Specimen of Old English or Colonial Architecture, and Yet the Institution of Motion Pictures Enables Mr. Stebbins to Bring Recreation and Instruction to His Various Communities at Such Common Centers**

# *The* NATIONAL ACADEMY *of* VISUAL INSTRUCTION

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*W. C. CROSBY, State Department of Education, Raleigh, North Carolina*
*A. G. BALCOM, Assistant Superintendent of Schools, Newark ,New Jersey*

A department conducted by the Secretary for the purpose of disseminating Academy news and thought

## COME *to* LEXINGTON APRIL 18, 19, *and* 20!

THE THIRD annual meeting of the National Academy of Visual Instruction will be held at the Hotel Lafayette, Lexington, Kentucky, April 18, 19, and 20. Every Academy member should plan to attend. If the Academy is not what you would like it to be, join with us and help make it what it should be. The program committee realizes that the Academy must be more than an organization that meets once a year, listens to addresses, and goes home. It must do things. Provision has been made on the program for ample time to plan the work of the Academy for the new year. The Academy is barely two years old; it is working in a new field. A great future field of service awaits it if we all work and plan together.

*Tuesday,* April 18, will be devoted to registration; reports from the field; classroom methods of using lantern slides; quality in lantern slides; a national slide-negative library—is it feasible? The officers and members of the Academy will be the guests of the Kiwanis Club on Tuesday. Tuesday night, 8 o'clock: Commercial Men's Night. Their committee has charge of the program.

*Wednesday:* Film Research and Methods Day. Discussion and roundtable on topic "What Specific Services in Relation to Films Can the Academy Render to Visual Education?" Wednesday night: Joint banquet for Academy members, University Extension Association members, and visiting guests. $2.00 per plate.

*Thursday:* Joint session of University Extension Association and Academy. Conference of heads of state distributing centers. Academy business session and reports of committees.

Programs will be mailed to members as soon as off the press. If you are not a member write the Secretary for your copy.

The commercial men will be there with exhibits of machines, slides, films, etc. Reservations for new exhibit space should be addressed to W. M. Gregory, Cleveland School of Education, Cleveland, Ohio.

Room reservations should be made as soon as possible through Wellington Patrick, University Extension, University of Kentucky, Lexington.

Suggestions for the Distributors' Conference should be forwarded to J. W. Shepherd, Norman, Oklahoma. Suggestions for the Roundtable Conference will be received by the Secretary.

State vice-presidents, directors of visual-education science, and city supervisors of visual education are urged to prepare exhibits of their work and either bring them in person or forward them to the Secretary, Lafayette Hotel, Lexington, Kentucky. They are also urged to put reports on slides and be prepared to present them at the meeting.

J. V. ANKENEY,
*Secretary of the Academy.*

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[A paper read before the Second Annual Meeting of the Academy by R. F. Egner, member N. A. V. I., and now with the Visual Instruction Division of the University of Utah.]

### NEW FACTORS INTRODUCED AND PROGRESS MADE IN VISUAL INSTRUCTION DURING THE PAST YEARS

WHEN was the visual method of conveying thought or ideas founded? In what way was it first brought into effect? We will probably never know, for its origin may be traced back to the mysterious dark ages of symbolism. The evolution of visual materials may then be followed briefly on up to the present time. We know of the strange hieroglyphics and sculptural figures, pictures, and drawings on the walls and in the caves of France, Greece, Italy, China, India, and along the Valley of the Nile, from which resulted the basic ideas and progress. In 1657 the first illustrated textbook ("Cerbis Pictus") was written by Comenius, and in England, along about 1833, pictures and picture toys became very attractive mediums for both play and study. This in 1861 inspired the development of the patented dinematoscope, a device used for moving photographs.

As early as 1868 New York State was engaged in collecting lantern slides. In 1872 we have experiments and improvements in photography by Edward Muybridge, and in 1887 his discovery of pictures that produced motion by using a successive number of cameras in photographing racehorses, introduced for the first time instantaneous pictures. Edison's experiments in 1893 revealed new progress in photography and motion-picture films, and in 1894 Francis Jenkins introduced the first successful motion-picture machine. Development in photographic work and production of stereopticon slides, motion-picture films, and projection machines followed, but progress was rather slow and no unusual educational value was obvious, particularly through the motion-picture film. Even ten years ago little was known and realized as to the educational value of the motion-picture film, and the stereopticon slide was a rare educational medium to the average person. The slide and film, upon being experimented with as to their educational value, were used more frequently as they grew into popularity, and today we are living in an age when the eyes of practically all educators are turned upon teaching by the aid of visual materials.

The noted prominence of the motion-picture film became evident only several years ago, and its effectiveness in conveying messages to the brain may doubtless be compared with telegraphy in carrying messages to people. Methods of classroom instruction have hardly changed during many years, while modern inventions along numerous lines have progressed rapidly. A system of education on a par with inventions is urgently needed. The visual method may be and appears to be the educational invention that measures up with other inventions, especially when noting the marked activities the last few years have brought with them. Educational institutions and social, civic, and religious organizations throughout the country are awakening to the visual movement, and have come to realize the importance and practicability of assuming part of the responsibility to introduce the film and slide, by paying rental or service charges, and thus have removed one of the greatest barriers to building up large libraries of visual materials.

Co-operative plans to carry on mutually advantageous visual services have been inaugurated, and questionnaires are sent out by many visual-instruction bureaus to compile information and statistics. Societies and associations for visual education have been instituted for the purpose of bringing together persons to discuss problems of production, distribution, and proper use of visual ma-

*(Continued on page 30)*

# HIGHLIGHTS

*Films Reviewed by the Editor*

## FILM *within* FILM

IN "The Untoldment" the exhibitor will find a production unique in its conception and yet at the same time carrying a well-taken moral lesson. It is one of those films that preaches a worthwhile sermon without permitting nods and naps by listless listeners.

The story concerns a newspaper owner who uses his power in all sorts of dishonest and sordid schemings. He has a beautiful daughter, whom he worships above everything; but in the father's encounter with a lover of whom he disapproved the girl slips on the stairs, and is so injured that the doctors say she will never be able to walk again. Nevin, the girl's lover, loses his position as reporter on the father's newspaper because of the affair.

Miss Nevin, sister of the discharged man, is society editor and also dramatic and photoplay editor on the paper. She has found cause for worry over the frank disbelief in spiritual things as expressed by certain members of the staff, and seeks opportunity for demonstrating that the spiritual life is the only worthwhile existence.

Unexpectedly her opportunity arises. The owner of the paper has decided that his candidacy for national office can only be successful through the production and wide distribution of a motion picture that whitewashes his black record and portrays him as the type of man worthy to administrate affairs of the nation.

Instead of following directions, Miss Nevin produces a film that accurately portrays the lives of those connected with the newspaper, including the owner himself. To make a long story short, the film teaches the lesson that could have been taught in no other way, and everything ends both happily and righteously.

The idea of having the society editor produce the film, and the skillful manner in which are shown her moralizing production and its effect upon the various spectators seated in the boxes, are sufficient to classify this film as most unusual and valuable material for any church, community-center, or school-auditorium exhibition. The picture is one that will hold the earnest attention of any group, for its technical calibre is high; and it may safely be considered as an example of that ideal production, the film that moralizes so indirectly and attractively, yet effectively, that it serves its purpose incomparably.

"The Unfoldment," six reels in length, is distributed by Pathe Exchange, Inc., 35 W. 45th street, New York City, with branch offices in the larger cities.

## "DAVID COPPERFIELD"

DICKENS' story of David Copperfield is no tale to be summarized in any Review Department, for the only way to know the story is to let Dickens tell it in his own words; but I am frank to say that one who has followed this latter advice will find that a capable film version of "David Copperfield" has the merit of adding vividity to the impression already held of the book and its characters.

This five-reel interpretation of Charles Dickens' work centainly gives life to the tale. The step-father's cruelty to David, the child's life in the unique home at the waterside, and all the incidents that bit by bit wove the growing youth's destiny, bring the life touch that causes the masterpiece to live within your mind permanently.

Exception may reasonably be taken to the calibre of some of the characterizations, which seem a bit overdone. Villains do not necessarily rub one hand over the other while engaged in their nefarious operations, whether they be of this or of a past period; nor does the high grade of villain find it feasible to steal the valuable papers while another is in the room to witness the act. These incidental points only indicate that the film is not of very recent production, but such features may or may not be objected to by the optience, depending upon the experience and critical tendency of each individual. The strength or weakness of a film is found in such phases only rarely; the general effect created is the determining criterion.

This film may be taken as a good interpretation of "David Copperfield," and I would suggest it for use with literature classes that have already read the book.

This picture is on safety-standard (narrow-width) stock, and is distributed by the United Projector & Film Corporation, 69 W. Mohawk Street, Buffalo, with branch offices at Pittsburgh, Harrisburg, Albany, and Toledo.

## "BLACK BEAUTY"

THE MAN or woman who read the famous story "Black Beauty" in childhood and does not still recall the simple, beautiful tale with warm feelings is an individual difficult to understand. For the vast majority I can best recommend this film version by saying that both the literal action of the story and its charming spirit have been so reproduced as to place this film upon a plane parallel with that of the writing itself. Undoubtedly you remember the incidents of the tale. Black Beauty, after careful instructions from his mother as to conduct in accordance with his genteel breeding, takes his place in the world; and the account of the faithful and heroic service he renders makes a strong story but even a stronger film.

Perhaps the most impressive and charming feature of this production for me was the almost super-human perfection with which the "shots" of the horses were correlated with the subtitles. Never have I seen a motion picture in which the animals had so much the appearance of conversing among themselves, and of expressing thoughts identical with the lines of the subtitles that preceded the various "shots." This seeming actuality of the horses' conscious participation in events will make the story most real in the minds of the optience, and the subtitles, which are direct quotations from the writing, provide the simplicity that is one charm of the story.

This production ranks among the finest films I have ever viewed for the non-theatrical field. It is not easy to find a picture that can be charming and inspiring without bordering upon insipidity; but I sat through the screening of this production and found in it more clean satisfaction and more dramatic and scenic enjoyment than I have been able to locate in any theatrical film for many weeks.

This picture naturally has a great appeal for children; but I earnestly advocate that when you use it you give the grownups an opportunity to be present, for I see no reason why they should miss a showing that contains such a quantity of pleasure for every member of the family.

This seven-reel production of "Black Beauty" (I understand there is another version on the market) is distributed by Vitagraph, Inc., 1600 Broadway, New York City, with branch offices in the larger cities.

## BREATHING *and* HEARING

TWO interesting and valuable scientific productions found in the safety-standard library of films are the one-reel subjects "How We Hear" and "How We Breathe."

The film "How We Hear" utilizes animated drawings to visualize the functioning of the human ear. The demonstration is made more familiar to the average optience by likening the workings of the ear to those of the telephone, and the sound vibrations are readily traced from their first impact upon the ear to the arrival of the sound message at the brain.

In "How We Breathe" the lesson to be taught is obviously more complex, as more organs of the body are involved. The operations of the heart, the lungs, blood vessels, and other organs—with numerous detailed portrayals in connection with the various units of the body—are indicated in the exact fashion that has made the animated drawing so incomparable for instructional purposes.

It would seem that a complete set of such physiological demonstrations, covering the major functions of the human body, would be invaluable for every public and private school, even if it were necessary to borrow or rent a projector for each showing. My own public-school knowledge of physiology was absorbed literally in spite of myself—for what appeal had corpuscles and membranes (pictured still and cold in the textbook) for me? Such films as these have an undisputed educational value, and I can recommend these two particular films as capable of accomplishing the aims that the teacher seeks.

Both films are on safety-standard (narrow-width) stock, and are distributed by the United Projector & Film Corporation, 69 W. Mohawk Street, Buffalo, with branch offices at Pittsburgh, Harrisburg, Albany, and Toledo.

# MECHANICS *of* VISUALIZATION

*A Department Conducted by*

AUSTIN C. LESCARBOURA, *Managing Editor of The* Scientific American

In this department appear each month discussions of the important materials of visual instruction—projectors, films, stereopticons, slides, screens, cameras, lenses, and other items of equipment on which the non-theatrical exhibitor should possess authoritative and impartial information. It should be distinctly understood that all expressions of opinion emanate from Mr. Lescarboura, and that MOVING PICTURE AGE takes no stand upon the opinions expressed in this department.

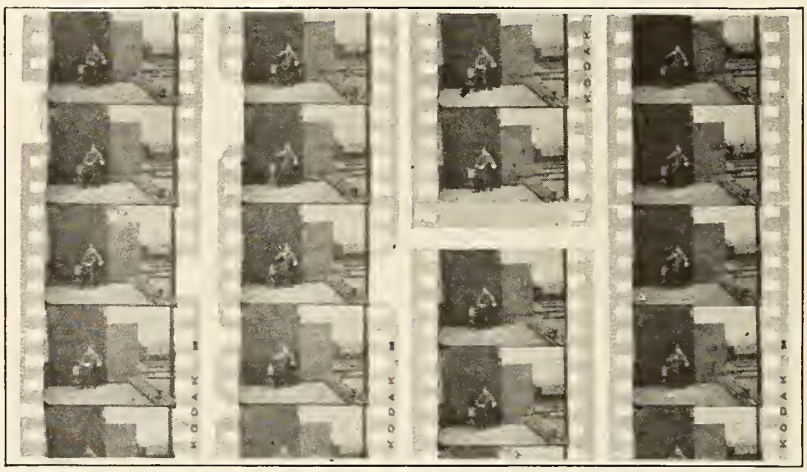
? What problems are handicapping you in your visual instruction work? Mr. Lescarboura stands ready to answer by correspondence the questions of any subscriber pertaining to equipment, when the inquiry is addressed to him at the office of MOVING PICTURE AGE and is accompanied by stamped, addressed envelope ? —*The Editor.*

## SPLICING PARTED OR TORN FILM

FILM is delicate, it goes without saying. A certain number of repairs must be counted on, especially when it is remembered that the long celluloid ribbon is composed of many short lengths of film cemented together; and due to the heat of the projection lamp, friction, bending, stressing, pulling, and other factors rising out of projection, these joints often give way and the film parts in the course of handling.

Still, there is nothing formidable about cementing or joining film. A little care is required and the work must be neatly done, since an improperly made patch shows up on the screen, let alone its coming undone, with all the inconvenience that that entails.

First of all, the parted or torn film should be cut immediately on the frame line, while the other end is cut 1/8 inch beyond the frame line. The latter film is then taken in hand, and the 1/8 inch of extra picture or frame is carefully moistened with water and the emulsion scraped off clean with a safety-razor blade or special steel-wire brush made for the purpose. Remember, a good patch cannot be obtained unless all the emulsion is removed and the celluloid base is bared.



First Strip Shows Various Accidents That Can Happen to Film, While Second Indicates How Tears Can Be Cut Out So That the Film Will Run through the Projector without Damage. Third Strip Shows How Film Is Cut and the Emulsion Scraped Off for Cementing, and the Fourth the Film Properly Spliced

Some form of splicing device or film press is a positive necessity, for the cementing operation partakes somewhat of the nature of a weld, since the film cement dissolves the celluloid of both pieces to be joined and causes one to flow into the other, so to speak, making them one piece of celluloid. Therefore, unless a firm pressure is applied the joint cannot be satisfactory.

The author has found the simple cementing press, shown in the accompanying view, most convenient for all-round work on standard-sized film. With this machine and the other accessories shown, the film being placed with the top or beginning of the reel at the left, the first step is to cut the left-hand film about 3/32 to 1/8 inch below the frame line. Then it is placed on the splicing press, emulsion side up, and the straight edge is brought immediately over the last frame line, or a short distance in from the end of the film. Then the previously slightly moistened emulsion can be removed with a safety-razor blade, knife, or special steel-wire brush especially made for the purpose, which guards against undercutting.

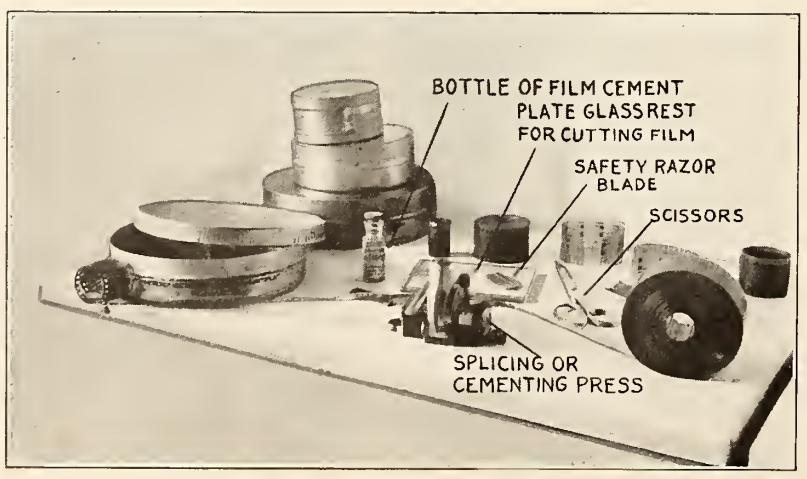
Now we have the film with a clean 1/8-inch or 3/32-inch clear strip. This done, the film is held in place in the splicing press while the other end of film, the right-hand piece, is cut through at the middle of the frame line. Film cement is applied on the bared portion of the first end of the film, the left-hand piece. The pins of the cementing press serve to hold the two film ends in place, so that the joint may be properly made with the sprocket holes maintaining their proper spacing and alignment after the splice has been brought about.

After applying the cement, the main hinged member is brought down on the two ends and locked in place. If, after three to five seconds, the press is opened, the surplus cement, still in semi-liquid condition, may be removed by gentle rubbing with a clean piece of cheesecloth. Quick movements, from applying the cement to and including the application of pressure, are recommended, as the adhesive quality of partly hardened cement is very poor. This work requires considerable practice before dexterity is gained. In fact, in the motion-picture industry girls are trained for just this kind of work.

Unless care is exercised in making the splices, misframes or bad spots are the result. A dirty patch shows up large on the screen. Misframes are detected when the framing of the projector is thrown out of gear, and it becomes necessary for the operator to reframe the image so that the picture just fills the screen nicely instead of having the bottom of one frame and the top of the next showing on the screen at the same time.

The foregoing instructions apply to standard film. Safety-standard and Pathescope films, however, are spliced in virtually the same manner. If the film is arranged in the same manner as we have just mentioned—with the top at the left of the operator—then the left-hand film is cut on the frame line of the nearest complete picture, bisecting the perforations. The cut in that part of the film to the right of the break should be made a scant 3/16 inch to the left or above the division or frame line of the nearest complete picture. The portion beyond the frame line, or the 3/16-inch strip, is moistened and scraped with a safety-razor blade or other tool. Cement is then applied, and the two ends, being placed in a special press which takes safety-standard film, are cemented together in a few moments' time without any particular difficulty.

Slight variations of these methods may be made to suit individual taste and experience. The only requisites in this work are a reasonable overlap to insure a firm splice, good cement, and clean work and good pressure.



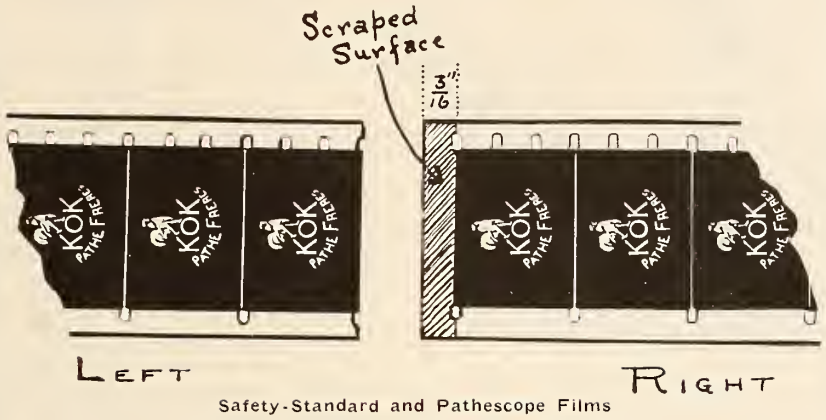

## A SUITABLE PROJECTION SCREEN

DOES the motion-picture screen appear equally bright from all angles of view? In other words, does the screen appear too bright for persons in the center of the theatre or auditorium, and not bright enough for persons at the side? This is

one phase of the problem of projection considered in the recent studies of the Kodak Research Laboratory. Nearly all the projection screens on the market were examined, and such wide differences between the many types were found that the results are being published to help in choosing the proper screen for each particular theatre or hall. These results, of particular interest to theatre owners and managers, will also interest the non-theatrical worker who aspires to the best work. At any rate, it is now possible to select the best screen for a given theatre or auditorium with scientific accuracy, and too much attention cannot be paid to the screen.

Every projection screen has its own reflection characteristics. Some reflect nearly all the light in a narrow beam, giving plenty of light for persons sitting in the center of the theatre and almost none for those at the sides. There are other screens that appear of nearly equal brightness from any seat in the theatre or auditorium. These represent extreme cases, with the majority of screens occupying an intermediate position between the two. The choice of screen depends mainly upon the shape of the exhibition room. However, in order to determine the best screen for a given theatre or auditorium, it is first necessary to determine accurately the reflecting power of the screens for all angles of view.

This the Research Laboratory has done for a number of commercial screens. Orders for samples of projection screens were placed with practically every maker whose advertisement could be located in the trade journals. A response was not obtained from all the makers, but a fairly representative group of samples was received. A special apparatus, called a gonio-photometer, was constructed for the purpose of measuring the reflecting power. A beam of light was thrown upon the sample of screen perpendicularly, thus illuminating it in very much the same manner as in the motion-picture theatre. A small instrument which could be set to view the screen from any angle was used to measure the reflecting power. In this way the reflecting power of the screen could be determined when viewed perpendicularly or at angles of 5 to 70 degrees from the perpendicular. These values are given for each of the examined screens in Table IV, reproduced herewith. This table contains all the necessary data for the complete specification of the reflection characteristics of a projection screen.



Safety-Standard and Pathescope Films

Since we are interested in having the screen appear of satisfactory brightness to persons at the side of the theatre as well as in the center, it is necessary to decide on the maximum amount that the reflecting power can fall off before the screen brightness becomes insufficient. Making use of all the existing data on the subject, the laboratory staff decided that the reflecting power for the persons sitting at the side of the theatre or auditorium should never be less than one-fourth of the reflecting power for the persons in the center of the theatre. That is, with the proper screen brightness for persons in the center of the theatre, the brightness of the screen as seen by persons at the side should never be less than one-fourth of the proper amount. If the ratio of the reflecting powers is greater than four to one, it will result in diminishing the number of good seats in the theatre or auditorium. Obviously, a screen that would give excellent results in a long, narrow hall might not be suitable in a very wide hall where the angle of view is greater.

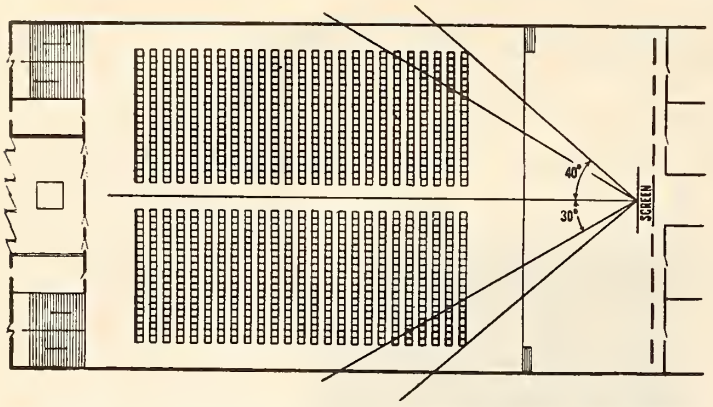
The maximum angle of view can be determined from a floor plan of the hall. It may be found by drawing a line connecting the most extreme seat on the side with the center of the screen. The angle of view is then measured between this line and a line drawn through the center of the theatre. It will sometimes be found that there are a few seats on the side that will add to the angle of the theatre or auditorium considerably. If these seats are usually vacant, it may be undesirable to increase the angle for the benefit of the few persons who might occupy them. The accompanying floor plan of a theatre or auditorium illustrates this point. The required angle, counting all seats, is 40 degrees. However, 95 per cent of the seats are contained within an angle of 30 degrees. With the knowledge that these seats will not be as good it is sometimes permissible to choose an angle that does not include them. The distortion, which no ordinary screen can correct, is often more annoying from the side seats than the loss of brightness.

## TABLE I

| No. | Name of Screen | Manufacturer |
|---|---|---|
| 1 | Superlite | C. S. Wertsner & Son, 211-221 N. 13th St., Philadelphia, Pa. |
| 2 | Special | " |
| 3 | Green Back | " |
| 4 | White Back | " |
| 5 | Plain White Coated | " |
| 6 | Imsco Silver No. 1 | Independent Movie Supply Co., 729 7th Ave., New York City |
| 7 | Imsco Gold No. 1 | " |
| 8 | Imsco No. 2 | " |
| 9 | Imsco No. 3 | " |
| 10 | Imsco No. 4 | " |
| 11 | Imsco White Muslin | " |
| 12 | Idealite—Grade 1A | Ludcke Picture Screen Co., St. Peter, Minn. |
| 13 | Idealite—Grade 1B | " |
| 14 | Idealite—Grade 2 | " |
| 15 | Dalite Crystal White | Da-Lite Screen & Scenic Co., 922 W. Monroe St., Chicago, Ill. |
| 16 | Dalite Gold Fiber | " |
| 17 | Dalite Silver | " |
| 18 | Gold King | Gold King Moving Picture Screen Company, 327 East California St., Oklahoma City, Okla. |
| 19 | Half-tone | Raven Screen Company, 257 So. 2nd Ave., Mt. Vernon, N. Y. |
| 20 | Aluminum Paper | W. G. Preddy, 187 Golden Gate Ave., San Francisco, Calif. |

## TABLE II

| No. See Table I | Maximum Angle | Average Reflecting Power | Color | Texture |
|---|---|---|---|---|
| 6 | 20° | 218 | Metallic White | Coarse Grain |
| 18 | 20° | 209 | Metallic Yellow | Smooth |
| 1 | 20° | 205 | Metallic White | Coarse Grain |
| 2 | 30° | 204 | Metallic White | Coarse Grain |
| 7 | 30° | 184 | Metallic Yellow | Coarse Grain |
| 8 | 30° | 165 | Metallic White | Coarse Grain |
| 9 | 30° | 150 | Metallic White | Medium Grain |
| 17 | 30° | 128 | Metallic White | Fine Grain |
| 20 | 30° | 96 | Metallic White | Smooth |
| 3 | 40° | 136 | Metallic White | Fine Grain |
| 10 | 40° | 129 | Metallic White | Fine Grain |
| 4 | 40° | 121 | Metallic White | Fine Grain |
| 13 | 50° | 104 | Metallic White | Medium Grain |
| 16 | 50° | 79 | Metallic Yellow | Fine Grain |
| 12 | 70° | 92 | Metallic White | Fine Grain |
| 14 | 70° | 89 | Metallic White | Fine Grain |
| 19 | 70° | 70 | White | Smooth |
| 5 | 70° | 69 | Yellow | Smooth |
| 15 | 70° | 68 | Blue Green | Smooth |
| 11 | 70° | 62 | White | Smooth |




Floor Plan of Typical Theatre with an Extreme Angle of 40 Degrees; 95 Per Cent of the Seats Lie within an Angle of 30 Degrees

In selecting a screen for a motion-picture auditorium, the procedure should be somewhat as follows: First, determine from the floor plan the maximum angle of view. Let us suppose that this angle is found to be 30 degrees. In Table II will be found a list of commercial projection screens and in the second column the maximum angle for each screen is given. It would be undesirable to use a screen for which the maximum angle is 20 degrees, in a 30-degree auditorium, so we may rule out the first few secreens, which are listed as being suitable only to an angle of 20 degrees. It will then be noticed that any of the remaining screens may be used without exceeding the angle for which they become unsatisfactory. If there were no other factors to consider, the most efficient screen would be the one that had the highest average reflecting power. The values of the average reflecting power will be found in column 3. A low reflecting power is undesirable, since it necessitates a larger electric current through the arc or a more powerful incandescent lamp in the projection machine, and therefore increases the cost of operation.

Please note that the list of screens given herewith is by no means complete. It covers only those screens that were used in the Research Laboratory tests. Other screens should also be considered, and makers of such screens can be called upon for suitable data for purposes of comparison.

There are several other factors, however, of as much importance as a high reflecting power. The texture and color must also be considered in choosing a projection screen. These factors are listed in columns 4 and 5 of Table II. It is, of course, difficult to describe the color texture in exact terms. Samples that could be described by the same terms may appear very different when placed side by side. Columns 4 and 5 must be considered, therefore, as of value in giving only a very general idea of the character of the surface of the screen.

The Research Laboratory reports that it is not in a position to advise on two other factors that will influence the choice of a screen, namely, the durability and the cost. The problem undertaken by the laboratory was to determine the most satisfactory conditions of projection, regardless of their cost. It is believed, however, that improvements as suggested in the foregoing will soon be reflected in a more satisfied audience.

The Eastman Kodak Company is prepared to measure the reflection characteristics of samples of motion-picture screens, and a testing department is maintained at the Research Laboratory for this purpose. A sample screen eight inches square is required. The company is also ready at any time to co-operate in the choice of a suitable screen to fit a given theatre. A nominal charge only is made for such services. All correspondence or samples of screens should be addressed to the Motion Picture Film Department, Eastman Kodak Company, Rochester, New York.

After measuring the reflection characteristics of various motion-picture projection screens, it was decided to examine a number of miscellaneous surfaces. It was thought that an examination of their characteristics might point the way to the manufacture of even better and more efficient screens than at present. The results of this examination are given in Table III, which is similar to Table II for the commercial projection screens.

TABLE III

| No. | Maximum Angle | Average Reflecting Power | Surface |
|---|---|---|---|
| 21 | 20° | 339 | Focusing Screen and Mirror |
| 22 | 20° | 305 | Sand blasted Mirror |
| 23 | 70° | 94 | Magnesium Carbonate (Chalk) |
| 24 | 70° | 82 | Photo-Stock Coated |
| 25 | 70° | 75 | Opal Glass |
| 26 | 70° | 74 | White Drawing Paper |
| 27 | 70° | 67 | Photo-Stock Uncoated |
| 28 | 70° | 62 | White Blotting Paper |
| 29 | 70° | 49 | Sand blasted Aluminum |

It will be noted that only two of the miscellaneous surfaces fall in the 20-degree class, and the rest in the 70-degree class. The surfaces numbered "21" and "22" are quite similar, and are not suited for use beyond 20 degrees. No. 21 is prepared by placing a mirror directly behind a ground-glass focusing screen, while No. 22 is a mirror, the first surface of which had been sand-blasted. In the 70-degree class the surface of chalk (magnesium carbonate) is the most interesting. The reflecting power is high and very nearly constant out to 70 degrees. It has a pure white color and a surface that appears perfectly smooth to the eye. For this reason scientists have adopted this surface as the standard of a diffusely reflecting substance, although it would naturally be unsuited as a projection screen. The actual values of the reflecting powers of all substances are given in Table IV for all angles of observation at which measurements were made. The reflecting power was measured by comparing the brightness of the surface being examined to that of a surface of magnesium carbonate viewed perpendicularly under the same conditions of illumination. The reflecting power of the magnesium carbonate was assumed to be 100, and the reflecting powers of the other substances referred thereto.

TABLE IV

Angle

| No. | 0° | 5° | 10° | 15° | 20° | 30° | 40° | 50° | 60° | 70° |
|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 268 | 256 | 215 | 168 | 120 | 64.8 | 34.3 | 21.8 | 16.8 | 14.2 |
| 2 | 300 | 284 | 255 | 206 | 167 | 93.9 | 52.2 | 26.5 | 17.0 | 13.3 |
| 3 | 208 | 203 | 188 | 161 | 134 | 85.0 | 53.3 | 33.0 | 22.4 | 18.3 |
| 4 | 177 | 174 | 165 | 143 | 122 | 85.9 | 53.0 | 33.0 | 23.8 | 17.7 |
| 5 | 72.9 | 72.2 | 70.8 | 70.5 | 69.4 | 68.9 | 68.1 | 68.8 | 67.0 | 64.0 |
| 6 | 286 | 273 | 229 | 173 | 129 | 66.0 | 33.0 | 21.4 | 15.2 | 13.7 |
| 7 | 311 | 288 | 234 | 180 | 125 | 66.0 | 35.0 | 21.7 | 15.6 | 14.0 |
| 8 | 230 | 200 | 200 | 171 | 141 | 83.1 | 47.4 | 29.6 | 20.3 | 16.0 |
| 9 | 208 | 197 | 177 | 152 | 127 | 80.6 | 47.9 | 34.3 | 24.3 | 19.9 |
| 10 | 186 | 183 | 169 | 146 | 120 | 79.8 | 47.9 | 31.3 | 22.2 | 17.6 |
| 11 | 66.4 | 66.3 | 65.2 | 63.6 | 62.4 | 61.0 | 60.4 | 60.0 | 59.3 | 58.9 |
| 12 | 154 | 151 | 136 | 112 | 97.0 | 75.1 | 56.0 | 52.9 | 47.0 | 43.0 |
| 13 | 193 | 187 | 154 | 124 | 98.5 | 72.2 | 58.4 | 50.2 | 45.2 | 40.9 |
| 14 | 142 | 137 | 122 | 103 | 93.6 | 76.4 | 63.7 | 55.6 | 50.8 | 46.8 |
| 15 | 71.7 | 71.7 | 70.8 | 69.9 | 69.2 | 63.6 | 67.1 | 66.0 | 65.3 | 64.8 |
| 16 | 126 | 120 | 116 | 104 | 90.7 | 68.8 | 47.1 | 34.3 | 26.5 | 21.9 |
| 17 | 183 | 172 | 157 | 134 | 107 | 65.0 | 42.1 | 28.8 | 20.9 | 16.8 |
| 18 | 292 | 271 | 216 | 160 | 108 | 49.2 | 28.4 | 17.4 | 13.1 | 9.7 |
| 19 | 78.6 | 78.6 | 74.9 | 73.3 | 71.1 | 68.6 | 65.3 | 63.9 | 62.3 | 59.5 |
| 20 | 148 | 136 | 111 | 93.6 | 74.1 | 50.2 | 34.1 | 26.5 | 22.6 | 19.5 |
| 21 | 460 | 430 | 373 | 267 | 176 | 73.3 | 31.9 | 20.5 | 19.0 | 19.4 |
| 22 | 473 | 399 | 297 | 224 | 121 | 62.0 | 40.2 | 34.2 | 32.0 | 31.1 |
| 23 | 100 | 100 | 99.9 | 98.0 | 96.9 | 94.9 | 92.4 | 89.5 | 84.8 | 78.8 |
| 24 | 91.1 | 88.0 | 84.9 | 82.5 | 80.5 | 79.3 | 78.7 | 78.7 | 76.9 | 74.3 |
| 25 | 77.1 | 77.1 | 76.0 | 76.0 | 74.8 | 73.7 | 73.7 | 72.6 | 70.5 | 68.2 |
| 26 | 82.7 | 82.7 | 81.5 | 77.8 | 74.4 | 72.0 | 69.5 | 63.3 | 67.6 | 65.4 |
| 27 | 73.9 | 73.9 | 71.2 | 70.0 | 67.0 | 65.0 | 63.5 | 62.2 | 61.1 | 58.4 |
| 28 | 68.9 | 67.9 | 65.9 | 64.0 | 63.0 | 60.8 | 59.7 | 57.2 | 54.8 | 54.2 |
| 29 | 66.3 | 64.1 | 61.4 | 57.6 | 52.4 | 45.5 | 40.1 | 36.0 | 35.3 | 32.6 |

## A CORRECTION

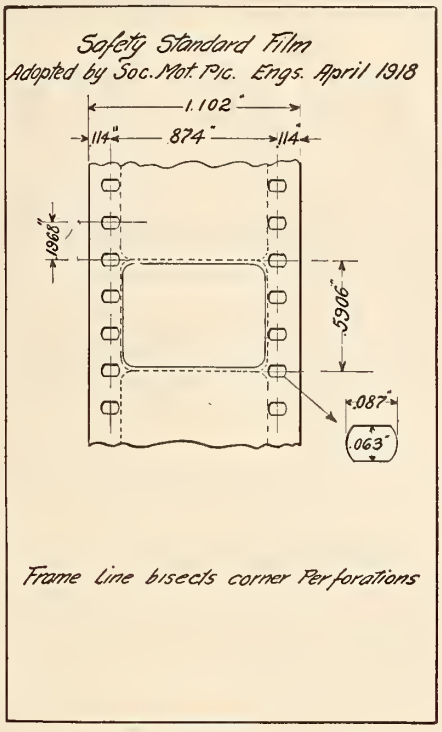
ALTHOUGH we obtained the drawing of the safety-standard film dimensions, which appeared in the February issue, from the Society of Motion Picture Engineers and naturally assumed that it was the correct drawing, it appears that a change was subsequently made in the sizes of this film. Perhaps it is best to quote a letter received from Mr. Willard B. Cook, secretary of the Associated Manufacturers of Safety Standard Films and Projectors, as follows:

> I should like to call your attention to the dimensions that you published of safety-standard film. The cut that you published was the one originally proposed by Mr. Victor at the meeting of the Society of Motion Picture Engineers, held in Rochester in April, 1918, and embodied the dimensions which he had scaled from an old piece of Pathescope film. Unfortunately the dimensions proposed were not quite correct, and the first films made in accordance therewith by the Eastman Kodak Company were found to be hopelessly mutilated when used on existing Pathescope machines. Therefore the Eastman Company speedily altered their perforating machines to the exact pitch and dimensions of the Pathescope film, and all safety-standard film being manufactured today has the dimensions shown in the enclosed cut, and not those shown in the illustration on page 17 of the February issue of Moving Picture Age.
>
> While the error may be of very little importance, in the interest of strict accuracy it seems desirable to call your attention to it, as a new manufacturer of projectors entering the safety-standard field might adopt the dimensions shown in your cut in designing his intermittent sprocket, and later find that his projector would not give an absolutely steady screen image when he used safety-standard films.
>
> The Eastman Kodak Com-

pany informs us that the dimensions of the perforations on safety-standard 28-mm. film are as follows:

| | |
|---|---|
| Length of hole | .087 in. |
| Width of hole | .063 in. |
| Cross pitch (center line to center line) | .874 in. |
| Length of pitch (center of one perforation to center of next) | .1968 in. |

We wish to thank Mr. Cook for correcting us, and for the corrected drawing that accompanies this text.




## POINTERS ON THE OPERATION OF STEREOPTICONS

WHEN there is a bluish shadow in the center of the screen, the light is too near the condensers. When a yellow shadow is evenly distributed around the margin, the light is too far back. When a shadow appears at the top of the screen, the light is too low. When a shadow appears at the bottom of the screen, the light is too high. Similar explanations apply for right and left shadows.

When numerous ill-defined spots appear in the field or it has a mottled appearance, the condensers are dirty. When there is a general haze or foggy appearance over the field, the objective or lens is dirty. When lines in the picture are not sharply defined, the instrument is imperfectly focused.

Do not attach a 1,000-watt bulb to the usual wiring without first examining the circuit to make sure that it is fused for 12 amperes or more, since a 1,000-watt lamp requires 10 amperes on 110-volt lines.

## SELECTING THE RIGHT FOCAL-LENGTH PROJECTION LENS

UPON the selection of the right focal-length projection lens depends the size of the image on the screen. Not the lens mounting nor even the diameter of the lens itself, but its equivalent focal length and the distance from the screen, determine the size of the image.

At a given distance the greater the focal length the smaller will be the image. Shorter focal lengths, therefore, will give large images. But one should not make the mistake of selecting lenses of such short focal length that the magnification will be great enough to sacrifice much of the definition and perspective when the observer is near the screen. Brilliant pictures of medium size are far more satisfactory.

The projection distance must be measured from the lens to the screen, and should be measured on a line directly from the lens to the center of the screen. The machine itself should be stationed as squarely at right angles to the screen as possible; otherwise a distorted or keystone-shaped picture will be produced, which cannot be corrected by any combination of lenses.

*Size of Image.*—This can be determined by multiplying the difference between the distance from lens to screen and the focal length of the objective or lens, by the width of the aperture plate, and dividing the product by the focal length.

Let $l$ be the projection distance, 100 feet (1200 inches); $s$, one side of the film-picture aperture; $f$, the focal length of the lens, 8 inches. Then we have the formula (in which $d$ is the size of the image)

$$d = s\frac{(l - f)}{f}$$

Substituting for the letters their known values, we have

$$d = \frac{0.906\ (1200 - 8)}{8} = 135 \text{ in.} = 11 \text{ ft. } 3 \text{ in.}$$

*Focal Length.*—For determining this factor multiply the width of film aperture by the distance from lens to screen, and divide the product by the sum of the width of the image and the width of the film aperture. Thus we have the formula

$$f = \frac{s \times l}{d + s},$$

and, substituting their values as before,

$$f = \frac{0.906 + 1200}{135 + 0.906} = 8 \text{ in.}$$

Of course it is simpler to use a regular projection table whenever possible, since that gives all the desired information at a glance. However, the foregoing formulae may come in handy when special problems are to be solved, and should always be kept easily accessible for emergency reference.

## OPAQUE OR LANTERN-SLIDE PROJECTION IN ONE MACHINE

THOSE who use stereopticon machines and find them valuable means of instruction or entertainment are always desirous of adding to their supply of illustrative material. However complete the collection of lantern slides may be, they could be supplemented and their value enhanced by current illustrations from books, magazines, postcards, and so on. Hence considerable interest is being directed toward a combination stereopticon and opaque projector now on the market that makes all kinds of material, whether transparent or opaque, available for the screen. The opaque or the transparent form of projection may be used alternately and at will, since the interchange is as simply accomplished as is the change between one lantern slide and the following one.

In opaque projection a remarkable brilliancy is obtained by means of large parabolic, silvered-back, glass reflectors and by plain mirrors ingeniously arranged inside the lamp-house. Objectives are used of the same high quality as those employed for lantern-slide work. They are carefully corrected for spherical and chromatic aberration, and will give an image that is clear-cut and sharply defined to the extreme margin of the field. For it must be remembered that this combined opaque and lantern-slide projector is a practical machine and not merely a toy postcard projector.

Opaque subjects are supported on a table in place by a spring of sufficient strength to carry heavy books. Special carriers are also provided for exhibiting postcards or other pictures. These are so arranged as to grasp pictures easily, whether they are square or rectangular, and varying in size from two to six inches on a side. They are conveniently carried on suitable tracks provided for the purposes, so that pictures follow each other on the screen in a way analogous to that of lantern slides when used in the ordinary slide carrier.

## THE ESSENTIAL PAPER CLIP

NO matter how carefully a film may be examined and spliced by the exchange or producer, it occasionally parts while running through a projector. The general procedure, in such instances, is to place the loose end on the take-up reel and give this reel several turns in order that the loose end may no longer be loose, after which the projector is again started. Another and simpler method is to fasten the two ends of the parted film by means of a pin. While this method may seem effective at the time, it is an exceedingly dangerous practice and one which should be discouraged by all means.

Most exchanges examine the returned reels by having the film pass between the fingers of a girl inspector while rewinding. The fingers are pressed toward each other so as to curve the film slightly, and in this manner any torn sprocket holes or breaks can be instantly detected. It is not uncommon for girl inspectors to suffer painful injuries from pins stuck in the film to hold loose ends together; hence this practice is seriously criticized by all who are well informed.

A far safer method, and one which is just as effective as far as actual projection is concerned, is to fasten the loose ends with a paper clip. The best type of paper clip is one which does not bend the film, but merely holds the two pieces of film perfectly flat between its coils. If the film is badly bent by a given type of paper slip, it may mean cutting several frames off the film in order to make the proper splice; and it goes without saying that the more frames are cut off the greater the jump in the screen action, thereby causing annoyance to future audiences.

The operator should at all times have a number of paper clips in his pocket, ready for instant use, and should always use these rather than pins when breaks occur.

## Convincing Figures

THE PRACTICAL value of motion pictures in farm-bureau service is rather strikingly illustrated by data compiled by Mr. J. W. Watson, Farm Adviser, Piatt County, Illinois. He states that he averaged the number of persons who attended the community meetings, where speakers only were provided, for a year, and the average was found to be 35. Then, in the month of January, 1922, a six-reel film program was put on in eight communities of Piatt County, and the average attendance was over two hundred.

# BETTER FILMS

*A Department Conducted by*

MRS. WOODALLEN CHAPMAN

*Chairman, Committee of Community Service on Motion Pictures, General Federation of Women's Clubs*

In this department appear each month news items of activities for finer films throughout the country, lists of pictures officially approved by the Federation through its reviewing committee, and announcements by Mrs. Chapman in regard to the Federation's work for better films. Arrangement has also been made by which subscribers' questions concerning the work for finer motion pictures, when addressed to Mrs. Chapman in care of MOVING PICTURE AGE and accompanied by a stamped, self-addressed envelope, will be answered in personal correspondence by Mrs. Chapman.

## RAISING PHOTOPLAY STANDARDS

IT is well for those who are working to raise the standards of motion pictures in this country to consider the problem in its entirety. It is not enough for us to work to make the local exhibitor aware that the American public really does want good pictures, not poor ones. It is an important step forward for us to make them feel the pressure of public opinion along these lines, but this step alone is not sufficient to solve the problem we have before us. It is not enough to impress the producer, through the exhibitors' demands, with the fact that the American public wants what is clean and decent and inspiring. This is another important step forward and yet, when it has been accomplished, we have still not attained our ultimate end.

If we are permanently and progressively to raise the standards of motion pictures we must in some way be able to raise the standards of the public demand. The law of supply and demand maintains in this industry as in all others, and if we would effect a change in the nature of the supply we must first effect a change in the causal factor, the public demand.

The average individual, when leaving the motion-picture theatre, passes judgment upon the film just viewed on the basis of his own reactions. If the picture succeeded in raising pleasurable sensations within him, he proclaims it a good picture without any conscious attention to the various elements that are necessary to a genuinely good production. He probably has never stopped to analyze the elements essential to a well-balanced production of high quality.

It would be a large undertaking to attempt to educate the adult public of today to the value of the various elements that enter into photoplay construction. To educate the adult public of tomorrow is an easier task because we have, in our public schools, a means of affecting the standards of judgment of minds still in the formative period of life. A number of high schools in our land are already including the study of the photoplay in their English classes, and from a number of these courses of study the outline appearing below has been prepared.

Everyone who is interested in better films is urged to call the attention of all teachers of English to this suggestive outline. Each teacher will probably want to make her own modification, which she has a perfect right to do. Our only hope is that this outline will be practical enough, with the questions given and the suggested topics for discussions and written themes, to stimulate teachers everywhere to undertake this vitally important instruction.

### SUGGESTIVE TOPICS FOR STUDY OF THE PHOTOPLAY IN ENGLISH CLASSES

#### CAUTIONS

The teacher should be able to take a broad view of the subject and treat it with sympathetic interest.

She must at all hazards guard against a shocked or superior attitude toward the vicious features, but at the same time be fearlessly ready to "hit hard" if necessity arises.

She should realize that children are apt to take their cue from the teacher, and often become hypocrites by "playing up" to the teacher's standard as they understand it.

Finally, if undertaken at all the subject should be considered as a part of the work in English literature, like the drama, the novel, or the short story.

#### TOPICS OF STUDY

A. Suggestive Topics for Oral Discussion
- I. How to judge and interpret a photoplay
  - 1. Plot
    - *a*) What was the fundamental idea of the story?
    - *b*) Was it logically worked out?
    - *c*) Did all the action contribute to the plot?
    - *d*) Was the plot an interesting one?
    - *e*) Was it original?
  - 2. Setting
    - *a*) Time-evidence (other than subtitles)
    - *b*) Place-evidence (other than subtitles): test as to correctness by standards available—geography, history, actual travel, and authoritative books using similar setting
    - *c*) Scenery
      - (1) Use—did it contribute to the story?
      - (2) Beauty
    - *d*) Adaptation of the story to the setting, or vice versa
    - *e*) Where was the picture made? (Actual scene of story, or merely place resembling it?)
  - 3. Actors
    - *a*) Did the actors represent the characters successfully?
    - *b*) Was the acting good?
    - *c*) Did it seem like real life?
    - *d*) Did you notice significant motions or gestures?
    - *e*) Did these really represent thoughts or emotions?
  - 4. Characters
    - *a*) Classify the characters in the photoplay as you would in a written story
    - *b*) What was the dominant trait of the hero?
    - *c*) Did you admire his character?
    - *d*) Would you admire him in real life?
    - *e*) What are the standards by which to judge character?
- II. The photoplay made from a novel
  - 1. Were you satisfied with the film version?
  - 2. At what point in the story did the picture begin?
  - 3. What changes were made? Why?
  - 4. What parts of the story were omitted?
  - 5. Could these omitted parts have been produced? Why not?
  - 6. What stories that you know could be used as photoplays?
- III. The photoplay compared with spoken drama
  - 1. Resources
  - 2. Methods
  - 3. Amusement value
  - 4. Influence
- IV. The photoplay compared with the novel and the short story
- V. Conventions of the photoplay
  - 1. Characters: Typical vampire, business men, etc.
  - 2. Places: Typical frontier, dance hall, etc.
- VI. Use and abuse of subtitles, the closeup, the cut-back, etc.
- VII. Better English on the screen
- VIII. The photoplay I like best, and why
- IX. The proper function of the photoplay in twentieth-century life
- X. The place of the photoplay in the life of the student (proportion of recreation, time, money)
- XI. Reaction of the spectator upon leaving a given photoplay: more ambitious? enthusiastic? unselfish? dissatisfied? discouraged?
- XII. If groups can arrange to visit the various Saturday-morning film showings they might discuss (other members of the class joining in with questions and comments) such questions as
  - 1. Should a comedy be included in the bill? If so, should it precede or follow the feature? Why?
  - 2. Was this particular bill as good as others I have seen?
  - 3. What did I learn from it? (Geography, history, natural history, current events, moral principles)
  - 4. Would it be a good bill for my ten-year-old brother to see?
  - 5. Would my father and mother enjoy it?
  - 6. Did it meet my ideals of good taste in acting? humor? settings? selection of photoplay shown?

B. Composition. Any of these topics that interest the student may be made the basis for composition work
C. Activities
  I. Creative work
    1. Scenario writing
      *a*) Original: Themes involving civic, ethical, social, or school problems, plots based on history, adventure, fantasy, etc.
      *b*) Based on stories: Ruth, Esther, Legend of Sleepy Hollow, Vision of Sir Launfal, Feathertop, The Birds' Christmas Carol
    2. Pantomime a story (groups may rival each other in presenting a story with least use of written or spoken explanations)
    3. Write those necessary explanations in the form of subtitles
  II. Miscellaneous activities
    1. Appoint an individual or committee to attend some particular photoplay and report to class
    2. Make a collection of subtitles whose wording might be improved
    3. Various members of class read and report on selected chapters in books dealing with the photoplay (see Bibliography)
    4. Reports on the mechanics of photoplay makings
      *a*) Scenery (real or imitative?)
      *b*) Mechanical devices (ghosts, transformations, etc.)
      *c*) Animals as actors
      *d*) Risks run by actors (real or "faked"?)
      *e*) Expense of productions
    5. Debates on topics that have caused liveliest discussion in class

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"How Motion Pictures Are Made": Homer Croy.
"Making the Movies": Ernest A. Dench.
"Writing the Photoplay": J. Berg Essenwein.
"The Art of Photoplay Making": Victor O. Freeburg.
"How to Write a Photoplay": H. C. Hoagland.
"The Art of the Moving Pictures": Vachel Lindsay.
"The Photoplay": Hugo Munsterberg.
"Cinema Craftsmanship": Frances Taylor Patterson.

Also see bibliography in Patterson's "Cinema Craftsmanship."

# GOSSIP-GATHERING *on* FILM BOULEVARD

ANNOUNCEMENT is made by the Victor Animatograph Company, Davenport, Iowa, of its Model 3 Victor Animatograph, a portable projector for use with standard-width film. The new projector weighs 34 pounds, and the lenses provide a throw ranging from 15 to 150 feet. Representatives of the company state that so many requests have been received for the old Victor standard projector that it seemed necessary to bring forth the new model.

* * * * * * * * *

National Non-Theatrical Motion Pictures, Inc., states that arrangements have been completed whereby its series of Burton Holmes travel pictures is to be made available for immediate and constant use in the public schools of Chicago. This organization has also recently established a branch in Detroit, in charge of Alban J. Norris, and a series of exchanges in Canada, supervised by Robert Strain.

* * * * * * * * *

Homestead Films, Inc., is a new production and distribution company located at 7510 North Ashland Avenue, Chicago, which will specialize in the rural field.

One of the chief lines of work of this company will be the distribution of agricultural pictures through the American Farm Bureau Federation to county farm bureaus, community clubs, agricultural schools, and co-operative marketing organizations. A library of films is maintained at Chicago and plans are under way to open up several other exchange centers.

Two feature photoplays are now being produced. The company is organized upon the basis that there is a large place both in the theatrical and non-theatrical field for pictures showing the beauty, romance, fun, and tragedy of the rural American. The call for clean, wholesome pictures carrying a story and educational material has been large from the non-theatrical field, and this new organization intends to make capable response.

* * * * * * * * *

Bray Productions, Inc., has purchased the equipment of the Realart Exchange, located at 130 W. 46th Street, New York City, and is establishing at the same address an exchange for the extensive non-theatrical distribution of Bray educational films. The main office and the art department are also being moved to the new location, and both the office and exchange will be conducted under Mr. Bray's own management.

A new feature of the Bray plan for schools is to offer films in courses. Motion pictures on such topics as general science, geography, history, civics, useful arts, and fine arts have been already arranged in courses, with each course related topically to the subject as taught, and outlined to correspond with the school year. Manuals containing outlines, test questions, and lesson helps accompany each course.

* * * * * * * * *

The recent attack of the New York psychoanalyst Walter Arensberg in his "The Cryptography of Dante" on the great Florentine genius Dant Alighieri, accusing the author of the Divine Comedy of hidden utterances behind the lines of this classic, brings this immortal writing up to date, according to Charles N. Jawitz, president of the Jawitz Pictures Corporation, 729 Seventh Avenue, New York City. He maintains that the release of Dante's "Inferno," now available through the Jawitz organization, should stimulate this interest and at least leave the decision to a larger class than a group of scientists and psychoanalysts.

## *Interesting Men* on the *Boulevard*

This series would bring before you men prominent in the commercial phases of visual instruction, for these individuals have played an important but generally unrecognized role in stimulating the use of visual aids beyond their immediate interests. No particular sequence has been employed in the series.

### *James R. Bray*

HISTORY is replete with the stories of boys who failed to follow the occupations their respective fathers had obligingly chosen for them. But we have with us today a man who, although he seemed to favor lines directly opposed to those laid out by a fond parent, guided his own progress in such fashion that he finally fulfilled the parental desire.

Rev. Bray, father of J. R., had decided that his son should be an educator; and we can understand his grief when the youth displayed a more fervent love of duck-shooting and cartooning than of pedagogy. But soon attention was attracted to the work of the young cartoonist, and he became recognized as an artist of marked ability. Before long he brought before the world the animated cartoon; next appeared the first screen magazine, the Pictograph, and he followed this with the creation of the animated technical drawing, the latter receiving prompt recognition for its unequalled merit in instructional work. And thus did James R. Bray work out his destiny as the wise parent had ordered.

When the army and navy were pushing thousands of recruits through brief, intensive courses of training—at that time did Mr. Bray step forward with suggestions that turned a bad situation into merely an answered question. His assistance in producing instructional motion pictures that would actually instruct paved the way to courses of film instruction many of which are still in use in army and navy camps, even now when the war crisis is history. The service rendered by these films in the days when the need was great is a matter of government record. Mr. Bray, who is now president of Bray Productions, Inc., New York City, takes justifiable satisfaction in pointing to the fact that his largest individual customer is Uncle Sam, through various governmental departments.

# APPROVED FILMS *and* THEIR SOURCES

**New Releases of Travel, Literary, Industrial, Topical, and Comedy Subjects**

## Films for the Church, School, and Club

*The following list of approved pictures, reviewed, endorsed, and listed by the National Motion Picture League, with executive headquarters in New York City, is published for the purpose of stimulating a greater demand for pictures not only suitable for adults, but wholesome for children of all ages. By the aid of these weekly lists the general public may select a high-class show, schools and churches may arrange suitable programs, and theatre managers may book the better class of pictures. It is very necessary for the operator to make all cuts suggested below, in order that the films may be wholesome for children and young people. These omissions are suggested in order to save otherwise splendid, wholesome pictures from rejection. Pictures not suitable for this list receive no comment.*

(See addresses of exchanges below)

### AMERICANIZATION FILMS

#### Recommended for Classroom Instruction

**Hats Off: a Story of the Flag.*** Reels, 1. Producer and exchange, Society for Visual Education. Remarks: Boy gives another boy a lesson in etiquette. Boy goes to sleep and dreams that Uncle Sam appears to him, escorting him through America's past—making of first flag, spirit of '76, "Don't give up the ship." Abraham Lincoln speaks at Gettysburg, the charge up San Juan Hill with Theodore Roosevelt, the flag in France in 1918, what Old Glory stands for in the hearts of true Americans.

### ART FILMS

**The Bashful Suitor.*** Reels, 2. Producer, Triart Productions; exchange, W. W. Hodkinson. Remarks: Based on the painting of the same name by Josef Israels. View of picture as it hangs in the Metropolitan Museum of Art. Painter introduces village girl and her bashful suitor in his painting of Springtime. They come to life in a dream of the bashful boy's, to the end that he finally proposes marriage to the idol of his dreams.

### ASTRONOMICAL FILMS

#### Recommended for Classroom Instruction

**The Earth and the Worlds Beyond.*** Reels, 1. Producer, Society for Visual Education. Remarks: Yerkes observatory, telescope 60 ft. long, diagram showing how earth rotates and revolves about sun, sun 866,000 miles away, spots are explosions on sun throwing up hot gases to height of over 80,000 miles, eclipsed sun and solar corona, moon revolves about earth, first quarter, full moon, third quarter, full moon in earth's shadow, lunar crater Copernicus and Appenine Mtns., smoothest place on moon highly magnified, polar cap of Mars, Jupiter and its largest moons, Saturn and its rings, comet Morehouse, Milky way with meteor trail, great nebula in Orion.

**How We Study the Stars.*** Reels, 1. Producer, Parks; exchange, National Non-Theatrical Motion Pictures. Remarks: Worlds in the Making Series. Mars with its two tiny moons, Saturn the Magnificent, a nebula, what constitutes a solar system, a theory of how the earth was formed.

### BIOLOGICAL FILMS

#### Recommended for Classroom Instruction

**Wild-Life Studies.*** Reels, 1. Producer, Sanborn Zoological Series; exchange, National Non-Theatrical Motion Pictures. Remarks: Siberian tiger, Barbary lion, gorilla, trained orang utan; 3,000-pound giant tortoise, native of Pacific Isles; elephants, African with large ears, Indian with small ears; zebra, a fighter; secretary bird of Africa; giraffe has no voice, skin one inch thick.

**Piggy Wiggy: a Study in Pigs.*** Reels, 1½. Producer, Swedish Biographical Series; exchange, National Non-Theatrical Motion Pictures. Remarks: Family of pigs, washing pigs, pigs swimming; St. Bernard dog and black cat with her kitten, close friends.

**The Beaver.*** Reels, 1. Producer and exchange, National Non-Theatrical Motion Pictures. Remarks: Wild-Life Studies in North America Series. Raccoon and young American beaver, habits, food, building a dam; California sea lion, mammal; Alaskan bear receiving a bath; Polar bear, ice-cream party for the bears; drinking cod-liver oil from the bottle.

**Neptune's Neighbors.*** Reels, 1½. Producer, Prizma; exchange, State Rights. Remarks: Colored views of porkfish, orange pilefish, queen triggerfish, blue angelfish of West Indies, trunkfish, puffers or swellfish, pearl roach, goldfish.

**Animal Camouflage.*** Reels, 1. Producer and exchange, Pathe. Wonders of Life in Plant and Animal World Series. Protective mimicry, hermit crab, span worm, walking-stick; praying mantis with nest like that of wasp, takes position as if praying, sees in every direction, sturdy forelegs; aggressive mimicry, locust, ivy caterpillar, toad "digging in," tree-toad, desert lizard; warning coloration, monarch butterfly, walking leaf; protective resemblance.

**Kineto Review, No. 79.*** Reels, 1. Producer and exchange, Kineto Co. of Amer. Remarks: Giants of industry, large ant nest; after nest is destroyed, ants remove eggs to a safe place, reconstructing the house, foraging party, cows or aphides, soldier ants; intimate fly studies, hover fly attracted by nectar of flowers, inoffensive dione fly resembles bee, housefly lays eggs in carrion, eggs magnified, maggots a carrier of disease; magnified view of fly's foot, head, and eye; how things appear to a fly's compound eye.

**The Reindeer.*** Reels, 1. Producer, Swedish Biograph; exchange, National Non-Theatrical Motion Pictures. Remarks: Reindeer a domestic animal among Laplanders, furnishes food, clothes, etc.; a corral where they are herded. antlers appear a few weeks after birth, marking ears for identification, auctioning young deer, each herd follows its leader the buck, winter lasts six months, traveling by sleighs and skiis, antlers of reindeer grow from spring until winter, when they they shed; roping a stubborn buck, taking place of horse and ox.

**Pond and Stream Life.*** Natural History Series, No. 6. Reels, 2. Producer and exchange, Society for Visual Education. Remarks: A rakeful of mud reveals many forms of life; dragon-fly baby digging down into the dirt, empty husk of dragon fly, close-up view of eyes; damsel-fly nymph, colorless when they first emerge, laying eggs in sunken reeds; May-flies, black wings found in July and August; gelatin-covered eggs of the pond snail, snail has but one foot, crawling along razor edge without injury; friendly turtle; leopard frog; crawfish emerges from winter quarters; "swimmerets"; hatching young water beetles; building a crawfish chimney; caddis-fly, larvæ building stone house, caddis-worm and house of twig or reed; horse-hair snake; fat leech; ponds are full of "back swimmers," going to the surface for air, hanging head downward; pond-beetle carrying air-bubble below surface; water-tiger; Branchipi or water-fairies swim on their backs.

**Wasps.*** Natural History Series No. 5. Reels, 1. Producer and exchange, Society for Visual Education. Remarks: Builds homes in rafters of barns, etc., cocoons, eggs, grub, building nest of mud, cleansing the antennae, building two or three stories to the house, provisioning cell, close-up view of Polistes wasp, grubs remain fast to sides of cell, grubs spin silken caps over cell, change begins, full grown wasp emerges, eating bread and honey, Vespa paper.

**Kineto Review, No. 77.*** Reels, 1. Producer and exchange,

## Exchanges Mentioned in This List

### How to Obtain Any Film Mentioned

**The list gives the exchange distributing the film. Write to the address of the main office given below or look up your nearest distributing office of that concern in "1001 Films," Moving Picture Age's non-theatrical film directory, which every subscriber has, pages 12 to 19, inclusive.**

**Arrow Film Co**
220 W. 42d St., New York City

**Community Motion Picture Service**
46 W. 24th St., New York City

**Educational Film Corp. of America**
729 Seventh Ave., New York City

**Famous Players-Lasky Corp.**
485 Fifth Ave., New York City

**Goldwyn Distributing Co.**
469 Fifth Ave., New York City

**Historic Features, Inc.**
1107 Broadway, New York City

**W. W. Hodkinson Corp.**
527 Fifth Ave., New York City

**Kineto Co. of America, Inc.**
71 W. 23d St., New York City

**National Non-Theatrical Motion Pictures, Inc.**
232 W. 38th St., New York City

**Pathé Exchange, Inc.**
35 W. 45th St., New York City

**Prizma**
71 W. 23d St., New York City

**Selznick Pictures**
130 W. 46th St., New York City

**Society for Visual Education**
806 W. Washington Blvd., Chicago, Ill.

**States Rights**
(Write to producer)

Kineto Co. of Amer. Remarks: Eccentricity of wasp and bee, boring holes, newly born wasps, pipe plugged up by big bee, from the eggs legless grubs are hatched, caddis worm, examining worm in glass tube, dragon-fly larva; intellect of wasp, lives on sweets from fruit and flowers, Vespas wasp, builds nest in tree, Fossorial wasps build nests in ground, metal observation nests, bees know their own homes; fruit wasp, lives in figs, engineering skill, lays eggs in fruit.

**How Birds Build Their Nests.*** Reels, 1. Producer, Swedish Biograph; exchange, National Non-Theatrical Motion Pictures. Remarks: Birds which build in grass and among rocks, wheater builds under boulders, yellow hammer in bushes, chaffinch in tree branches; woodpecker pecking hole in dead tree for nest, then filling with moss and leaves.

## BOTANY FILMS

### Recommended for Classroom Instruction

**Life of the Humble Bean.*** Reels, 1. Producer, John Murray Bock; exchange, National Non-Theatrical Motion Pictures. Remarks: How nature works, life of the humble bean, seed plus sun, air, rain, and soil, growth of sprouts, animated pictures, roots and feeders, stalk growing upward, function of leaves, the stomata or mouths, flow of nourishment back to plant, vivid explanation by moving pictures of the actual growth of plant life.

## CHEMISTRY FILMS

### Recommended for Classroom Instruction

**Kineto Review, No. 204.*** Reels, 1. Producer and exchange, Kineto Co. of America. Remarks: Science at Home Series. Chemical experiments with crystals of copper nitrate, wrapping them in tin foil, basis of "Pharoah's Serpents," nitric acid on metallic mercury, calcium phosphide in water emits evil-smelling gas, firing bubbles of it, calcium carbide and phosphide destroying water, oxacetylene blowing up bucket of water, cutting sheet iron, lycopodium sprinkled over a flame causes sheet of fire, an example of retarded motion.

## CIVICS FILMS

### Recommended for Classroom Instruction

**Waste Disposal in Cities.** Reels, 1. Producer and exchange, Society for Visual Education. Remarks: Waste flows from house to street sewer, to collecting sewer; Boston sewage is collected in tanks at Moon Island and stored until tide begins to go out, when it is discharged; Brockton not near body of water, sewage flows to pumping station, purification plant, sprayed upon trickling filter, bacteria on rocks purifies sewages by changing into harmless minerals, flowing upon sand beds, clear water the result, comparison between treated and untreated sewage, single cell animals eat bacteria in streams, water fleas feed on these, which in turn are eaten by fish and tadpoles, complete purification.

## CURRENT-HISTORY FILMS

### Recommended for Classroom Instruction

**Permanent Peace: Urban Special.** Reels, 1. Producer, Charles Urban; exchange, Kineto Co. of Amer. Remarks: Cut scenes of dead soldiers lying on battlefield. Disarmament Conference, Pan-American Building, quotations from speeches by Foch, Clemenceau, Pres. Harding, Ex-Pres. Wilson, Gen. Petain; scenes of peace at conference at Versailles, Big Four, Lloyd George, Orlando, Clemeanceau, Wilson; Geneva, head of League of Nations; Peace Pageant in Paris; Ads. Beatty, Kato, Sims, necessity of retaining some defense, one battleship the value and upkeep of which would maintain 100 schools.

**The Making of a New World.*** Reels, 1. Producer and exchange, Historic Film Co. Remarks: American representatives at Disarmament Conference at Wash., Root, Underwood, Hughes, Lodge, Lloyd George, Ad. Beatty, King George, Briand; France compelled at present to keep standing army of 800,000 men, Foch, Diaz; 32% of revenue of Japan going to build more battleships; armies of Russia, Turkey, China; Spanish Army in Africa; munition factories.

**Pathe News, No. 1.*** Reels, 1. Producer and exchange, Pathe. Remarks: Resume of Year. Inauguration of Pres. Harding, peace brought about between Ireland and England, airships used for bombing warships (cut all reference to prize fight of Carpentier and Dempsey), Allied Commanders visit America, Conference on Limitation of Armaments, signed document.

**The Spirit of Joan of Arc.*** Reels, 2. Producer, Mrs. W. H. Hill; exchange, National Non-Theatrical Motion Pictures. Remarks: Devasted area in France; map showing textile, coal, iron and steel centers, peasants return to their ruined homes, temporary houses, raising bees, road near Lens, first harvest at Verdun, repairing damaged roads and houses, reconstruction of locks, bridges and factories; City of Arras and its Flemish architecture; tragic difference between coal mines before and after war, temporary huts of miners, Sedan rebuilt, new system of making looms, flax growing on reclaimed land, work begun in factory before building is finished, manufacture of steel rails.

## GEOGRAPHICAL FILMS

### Recommended for Classroom Instruction

**Across the Grand Canyon.*** Reels, 1. Producer, Burton Holmes; exchanges, Famous Players-Lasky and National Non-Theatrical Motion Pictures. Remarks: Clouds hanging about tops of crags, abyss of grandeur where clouds boil up like incense, steel cable suspension bridge across Colorado River, Bright Angel trail on pack mules, Granite Gorge, animals put across bridge one at a time, camping in the canyon, Ribbon Falls now accessible to tourist, north rim of canyon, Cal Peck's wife, Ranger's Station, unfamiliar visitas.

**Over the White Pass.*** Reels, 1. Producer, Burton Holmes; exchange, National Non-Theatrical Motion Pictures. Remarks: From Skagway to the Pass by observation train, snow sheds, trestles, tunnels, Jack London Falls, old Corduroy road, Dead Horse Gulch, site of White Pass City now gone, former home of 30,000 gold diggers, cantilever bridge over canyon, international boundary between Alaska and Canada, descent into the Yukon territory, abandoned city of Bennett, Sergeant Maplcy, shores of Lake Bennett.

**First Families of America.*** Reels, 1. Producer, Burton Holmes; exchanges, Famous Players-Lasky and National Non-Theatrical Motion Pictures. Remarks: Aboriginal settlers in great southwest, Pueblos of Arizona and New Mexico, Kiva or mysterious lodge house, making pottery, taught by Spanish padres, shaping clay, polishing the sun-dried and ash-burned vessel with a hard stone; buckskin footwear, baking bread in fireless cookers, maidens of Hopi tribe dressing their hair; blanket weaving of the Navajos, priceless ceremonial blanket, government school for Indians, 10,000 Indiana men fought in late war.

## GEOLOGICAL FILMS

### Recommended for Classroom Instruction

**A Study of a Mountain Glacier.*** Reels, 1. Producer and exchange, Society for Visual Education. Remarks: Cross-section of glacier and its valley, snow accumulates in high mountains, weight causes ice to form, heavy glacier moves slowly down between its mountain walls, crevasses caused by glacier bending over steep slope, stones rattle down from mountain sides and form moraines on the ice, when glacier reaches sea icebergs break off, in time climate may grow warmer and glacier be melted back, stream from melting glacier forms delta at its outlet; panorama of a glacier.

**A Study of the Work of Rivers.*** Reels, 1. Producer and exchange, Society of Visual Education. Remarks: All land was once without valleys, running off of rain starts them, some of most beautiful scenery due to valleys cut deep by young rivers, chalk illustrations of formation of Royal Gorge of the Arkansas, cross-section drawing of ten miles expanse of Grand Canyon of the Colorado, after thousands of years young rivers cut down their banks and broaden their valleys, drawings showing youth, maturity and old age in evolution of river valleys.

## JUVENILE FILMS

### Recommended for Children Under 12 Years of Age

**Honorable Mr. Jap Van Winkle.*** Reels, 1. Producer, C. L. Chester; exchange, Pathe. Remarks: Japanese fairy story enacted by Japanese. Because Urashima, the fisherboy, spared the life of a tortoise, he was given the hand of the daughter of the sea-god in marriage.

## LITERATURE FILMS

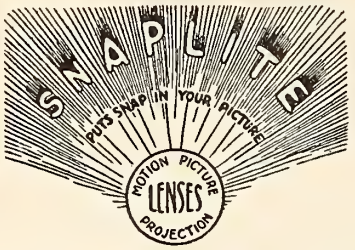
### Recommended for Classroom Instruction

**Henry Wadsworth Longfellow.*** Reels, 1. Producer, Charles Urban; exchange, Kineto Co. of America. Remarks: Great American Author Series. Portrait of Longfellow, birthplace in Portland, Maine, cradle and clock upon the stairs, library, grandfather's house; Bowdoin College; Brunswick, Maine, Craigie House; home in Cambridge, Mass., Mt. Auburn Cemetery; Village Blacksmith, children leave note for blacksmith, "We like you"; Psalm of Life.

## RELIGIOUS FILMS

### Recommended for Church Services

**A Week-End Visit to a Japanese Sunday School.*** Reels, 1. Producer and exchange, Community Motion Picture Service. Remarks: Arriving at Nagasaki harbor, coaling the steamer, women do much of the work, Japanese policemen fencing to keep fit, home of Rev. Kozaki, taking Sunday School classes for an outing, along the trail, the Bible lesson, loyalty to the flag, games, leap-frog, flying kites, street fakir or actor, Reinanzako church of which any community might be proud, classes for all ages.

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The advertisement of the Raven Screen Company appearing in the March number contained the statement "Raven Haftone Screen *issued* by the largest and finest motion-picture houses," etc. The word "issued" should have been "is used." We regret exceedingly that this misconstruction was placed upon the Raven Screen Company's advertisement.

## Rural Exhibitions in Montana

*(Continued from page 15)*

greater the work with an almost complete, interested attendance!

A program was scheduled for a farmhouse one evening at 8. About noon the weather turned stormy, and the snow started to lift and travel in the air, which is a bad sign on the prairies of Montana. I started for the place and arrived at the farm home about 4. About half of the people were there then, and by 5 they were all there. They came early on account of the storm. I dare say that without the motion-picture program not more than a dozen people would have turned out because of the storm; but as it was the project work was completed and the program was put on with good results, making a second trip unnecessary. Those present stayed all night, as the blizzard was so bad they were afraid to start home. In instances like this one I have been saved a second trip to a community, and have completed a definite piece of work, thanks to our motion pictures.

### Using the Projector in the Summer

At summer picnics the schoolhouse is seldom large enough to hold the crowd, for at such gatherings four or five hundred is an average crowd. Therefore it is necessary to show the films outdoors, and this is successful unless it is a very windy or a bright moonlight night; then the difficulty can be solved by getting around on the side that the wind does not strike or on the shady side of the building. In fact, in the summertime it is more comfortable to film the pictures outside than inside, and is just as satisfactory. I often put on two programs a day by filming the pictures in the afternoon. By putting a horse-blanket or some dark covering such as an overcoat over the windows no difficulty has ever been experienced in putting on a program at 2 o'clock in the afternoon.

The financing of the exhibitions is very important, but not difficult. In this county educational films have always been used, and the only expense we have had has been the transportation. That amounted to a lot of money, and had to be met. The way the expense was handled was by getting the business men of the different towns to advertise on slides. These were run at the beginning of each program all over the county. Each business house was charged ten dollars per year per slide. The business houses considered it good advertising, and it more than paid our expenses and added no extra expense or work to the program. The business men were glad to co-operate with us in this way.

### Choice of Films Not Difficult

The selection of films is the easiest part of the work. There are so many sources of good films that getting films has never bothered me. The project work decides the subject, and then the selections are made from the dozen and one sources to visualize the subject under discussion. Really there are so many sources of good films that no one need anticipate any trouble in that connection.

The machine used is a DeVry projector and DeVry generator, made especially to attach to a Ford motor for power. This is a very satisfactory and complete outfit. The generator does not bother the car motor in the least, nor does the motor heat when putting on a program in warm weather. The projector is very easy to operate and requires very little attention. It is very well made and from a year's experience with it I do not see why a projector would not last ten years with proper care. The projection is good, clean-cut, and without a flicker.

The experience of the writer has been that the Bausch & Lomb rough aluminum curtain, on a roller like a window curtain, gives the best satisfaction and is the most convenient to carry around. With this kind of a curtain you always have a smooth curtain, but where a sateen or muslin curtain is used it is markedly difficult to get the surface perfectly smooth. Then too many nails are required, and often it is not permissible to drive nails where you wish your curtain. Two nails or screws placed permanently are all that is needed with our curtain. When you are through with it it can be rolled up and put in a box; strap it to the side of the automobile and it is always in good shape. Mud and rain have never bothered the curtain in the least.

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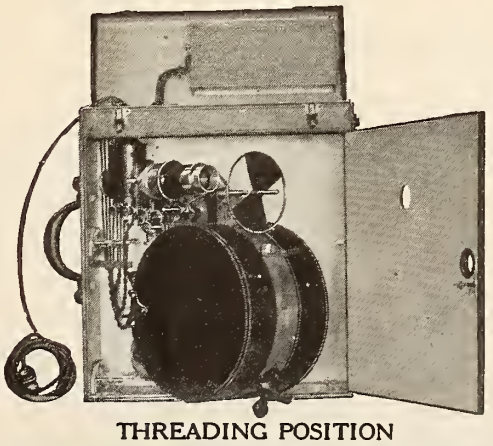

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| Her Sister | 5 Reels |
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The stock is quite limited, therefore orders will be filled in rotation as received. We will use our best judgment in making up the assortment, as we will not have time to send lists, before the supply would be exhausted. You might state, however, whether you desired your assortment made up of Old or New Testament subjects, or of both. Do not send personal checks, unless you add 5 cents for exchange. Address:

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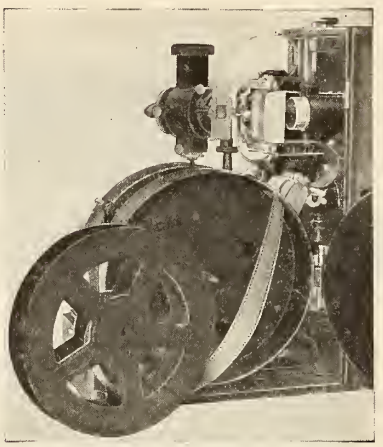

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houses. In this county educational, instructive, and once in a while a comic are the only kind of films that have ever been used. The machine was purchased with the understanding that it was for educational and social work and it has never been used otherwise; and no complaint has ever been issued—with the exception of the one that programs are not put on often enough! The motion pictures make the people want more work, which is a good sign.

The U. S. Department of Agriculture has some especially good films on poultry and livestock diseases, wool, and sheep, and the International Harvester Company has some on corn, sheep, the silo, and diversified farming. The Jersey Cattle Breeders' Association has a very interesting dairy and love-story film. Swift & Company has a wonderfully interesting film, and all the livestock companies and associations have very good films, as well as the Carnation Milk people. The General Electric Company's films are very interesting. There are so many good films that there is only space here to name these few.

*The motion picture has a place in our program of work that could be filled in no other way, and the people would not part with it at twice the cost.* The machine is used at all project and educational meetings, and its use will be increased as the number of meetings is increased. The projector has greatly increased co-operation and the number of co-operators in extension work, and it is considered a part of our equipment without which we would not think of operating.

## Recreation That Re-Creates

*(Continued from page 13)*

are. It must be figured out by those who have had the interests of the child at heart. After viewing 100 feature films in the last few months, I feel that the best method would be to have a committee composed of teachers, mothers, and producers, to view each picture before release and classify it. It must be a small committee in which the public has confidence; that is very essential. Then the films should be divided into these groups.

(1) Films for adults only; not vicious or horrid sex pictures, but pictures that would not interest children, that are too mature for them. There are so many books we enjoy, even our Shakespeare, that the children would not enjoy, that are not suitable for them.

(2) Films that can be enjoyed by any member of the

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*The Exchange for Church and School*

family. Out of the 100 we reviewed, nearly half could be recommended for the family group.

(3) Films for the children, such as the fairy stories.

(4) If the producers still insist upon giving us these trashy films, we would have this fourth group, label it "for the feeble-minded and vicious class," and let who will, enter. (I do not think many would care to classify themselves thus.)

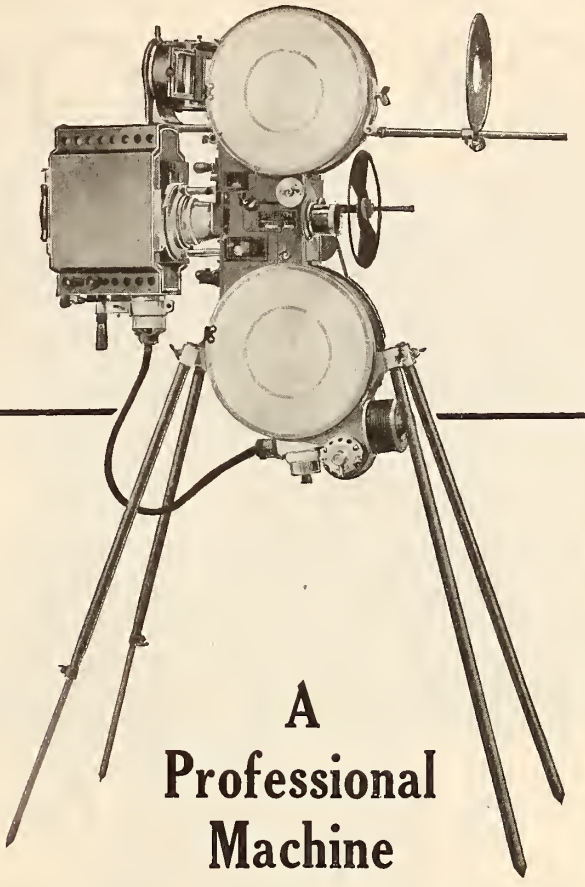
To continue to be a financial success, motion pictures must make an appeal to the home-loving people. If they do not, they will die just as surely as the liquor business died. *That* industry would not heed an indignant public, and it met its doom. The cinema industry has a wonderful possibility, and a bright future if it but heeds the warnings. Mr. Hays has surely learned in politics that a successful politician keeps his ear to the ground, and if he applies that training to the film industry we ought to expect good things in the near future.

I have been very much interested in the people who have been using our lists. The interest displayed shows the great need for this classification of feature films. Our lists are published in the Chicago Daily News film section every Wednesday, besides monthly publication in our club bulletins. Even the local exhibitors have asked me for our lists of approved films, and we are reaching people all over the country.

It has not been to the community's credit nor to the credit of the cinema industry that young children have been seeing the kind of pictures shown so indiscriminately. I saw a letter today that a boy of ten wrote to his grandmother. He said, "I went to the movies last night and saw 'The Affairs of Anatol,' but I did not like it very well." In "Polly of the Follies," Constance Talmadge says (as Polly) that she just wants to entertain the children, and she proceeds to show to a group of kindergarten age a picture of a "vamp" and a bold, bad duke. He tries to seduce a young girl and she tries to "vamp" a nice young sailor boy "as pure as ivory soap," so the story went. Think of the stupidity of this, to say nothing of the unwholesomeness!

If we compiled the suggested classifications, people would have a chance of seeing the kind of pictures they *wish* to see. Children alone should not be allowed to go to the adult shows. Adults alone should not be allowed at the children's shows. Our juvenile problem could be easily solved, and that is our chief interest.

If I were a preacher and worried because my audience was at



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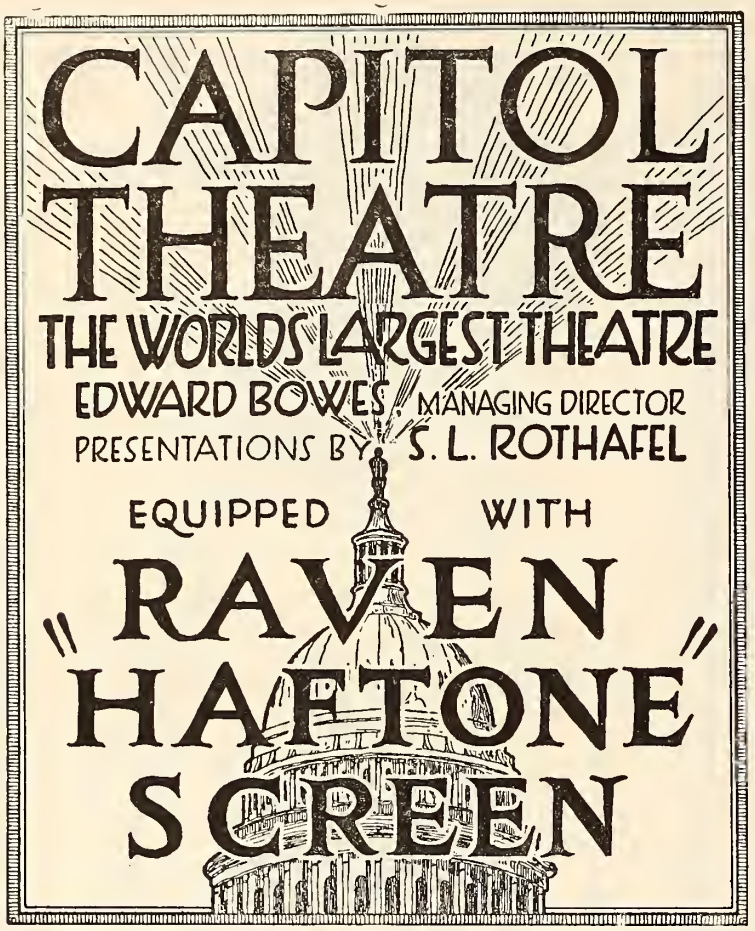


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the film theatres, I would not rest until I had that audience back. There are so many ways of pointing a moral without openly saying that that is what you are doing. Children's stories nowadays are written with a moral very carefully concealed; it does not stand out in bas-relief. "There are sermons in stones and good in everything." There are many pictures suitable in any church, and many a moral can be taught by means of them.

We should talk about the good films as we discuss good books. Mothers must be made to realize that a picture is more than just a picture, and she must be as careful of the films her child sees as she is of the food it eats and the books it reads and the companions it has.

If scenario-writing were taught in every school, the children would watch motion pictures with a critical attitude. We need to foster that spirit of criticism in our young people. We train them at school to appreciate the best in literature, and we must train them to appreciate and demand the best in films.

George Ade says that films are the "most potent single influence of the century." I believe most people will agree with this statement. It behooves us to do our best to make them an influence for good. The responsibility is ours, and we cannot evade it.

## National Academy of Visual Instruction

*(Continued from page 16)*

terials, numerous visual educational magazines are being published monthly, and universities and colleges are acting in the capacity of state distributing centers and exchanges, engaging in production and general activities, giving courses in visual education, and assisting in conducting research work. State departments of visual education have been created, Federal departments and bureaus are seeking to expand rapidly, and philanthropic organizations and institutions are lending help in promoting this work. Many commercial companies have been incorporated to engage exclusively in the production of educational pictures, and industrial companies and concerns are engaging in the filming of their products and plants in an educational way, eliminating any approach to direct advertising.

Laws governing the exhibiting of educational films are being made consistent with the present need and manner in which they are used—and advisory boards have been appointed by states to assist in drawing rules and regulations. Several standard-size fireproof projection machines have the approval of state fire marshals and boards of labor and industry in Pennsylvania, Indiana, and Michigan to operate without fireproof booth enclosures, and


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special examinations are held for all non-theatrical operators.

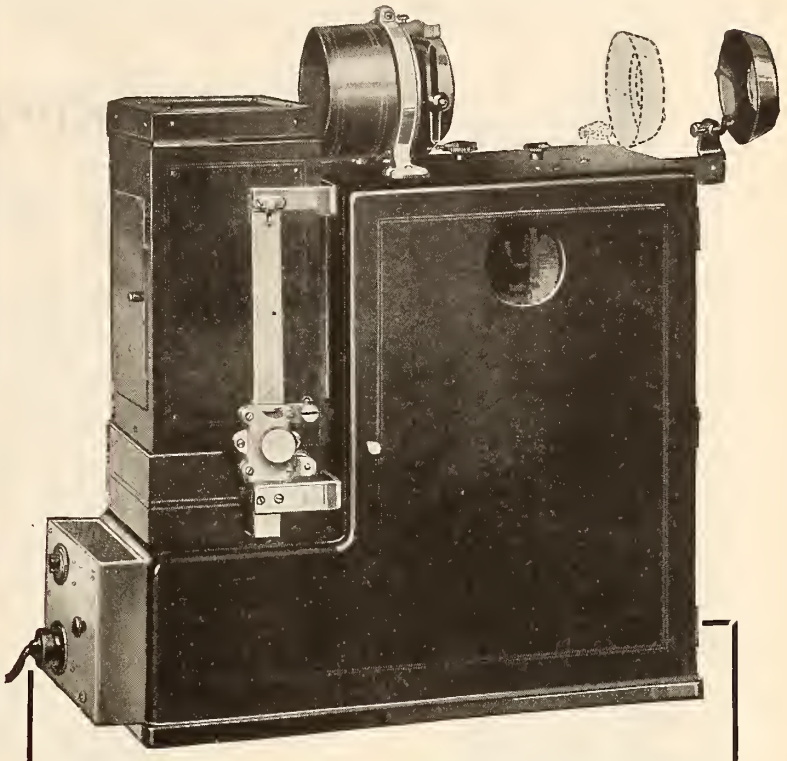
Continuous-projection machines are being experimented upon, the perfection of which will do away with the intermittent movement and greatly lessen the strain on machines and the wear and tear on films. We shall soon see introduced a camera that when driven by an electric motor is capable of taking 200,000 pictures a minute.

In many other phases the visual movement is carried on, causing us to reconsider—what do this rapid progress and unusual interest signify? What is actually in back of this onrush? Is it a fad, a craze, or a commercial enterprise that directs all our attention, or is it the fascination of seeing moving objects on the screen?

Activities during the past year have led the educator associated directly with visual work to believe and generally to say that the educational value of visualization has been recognized and has proven to be the quickest, cleanest, and most interesting means of conveying a thought or teaching a lesson; that it makes a more lasting impression on the memory than any other method, rendering it possible to grasp quickly that which may require weeks of study and reading; that with the broadening in education and great increase in the number of subjects and lessons to be studied the film and stereopticon slide will be among the greatest factors in enabling students to keep pace with the rapidly moving world and cover the extensive field.

But with the visualization method of education thus placed in this channel, and asserting that it is a valuable asset to education, that it will supplement textbook instruction on practically every subject, that its potential value has been realized, and that it will aid in religious instruction and the teaching of good morals, we find that instructors raise the following questions: "Am I fully convinced, and has it really been proven, that visualization measures up to this standard of classification?" "It is not in theory only that the film and lantern slide may be so successfully used for education, and how, when, and where have visual materials been used directly in connection with textbook instruction?" "What proof is there of the educational value of visual materials, and on what practice is it based?" "Have psychology tests been made showing the relative weight of visual education as compared with other educational methods?"

These questions have been answered by the various institutions throughout the country that are engaged in making practical and scientific studies. The limited time permits me to speak only of my experiences in making tests, principally in the U. S. Bureau of Education and co-operating high schools, Instruction Laboratory, War Department, Washington, D. C., the University of Pittsburgh

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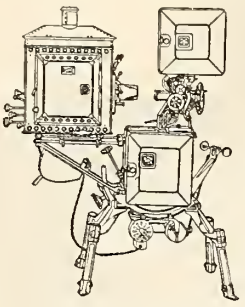

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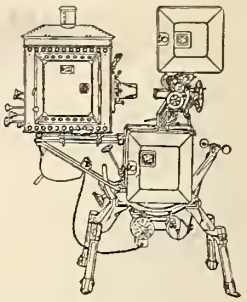

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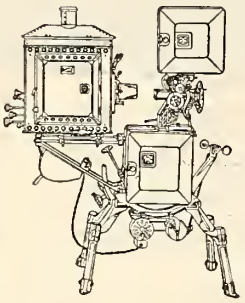

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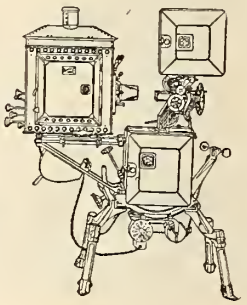

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in co-operation with the Heinz Community House, Pittsburgh, Pa., and several high schools and Y. M. C. A.'s in Pennsylvania, from which these results were secured.

It was found in every case that pupils grasp a subject visually much sooner than orally. In presenting a subject to two groups of mentally equal children, the teaching efficiency of a 35-minute visual presentation was superior to that obtained by 120 minutes of oral teaching. In another test, pupils were examined two weeks after studying a subject. Those instructed by the visual method retained 50 to 90 per cent of the important points, while those instructed in the classroom without pictures retained only 50 to 65 per cent. The rating of papers of seventh- and eighth-grade pupils, in a nature-study test on birds, indicated that one 18-minute screening of a subject was equal to four 30-minute period studies by text and with actual specimens. A number of experiments disclosed that 90 to 95 per cent of the students were in favor of studying by the visual method, stating reasons in their own words: "Requires less time to study, and can grasp ideas much better," "Views of pictures give a better understanding and one can make a more detailed study," "Pictures take away the dullness of studying," "I can remember things much longer, and helps me to memorize," "I get a more fixed idea about a subject," "When reading a book or listening to a lecture you cannot understand so clearly," "Seeing is believing." According to the children's own statements the visual method makes their burdens lighter, imparts more information, and creates a desire to broaden and develop the mind, through its fascinating, charming, and influential qualities.

Direct results were also discovered through the following incidents, although not conducted with the express purpose of experimenting.

Upon having a large group of equally graded children write compositions on lumbering, it was found upon rating papers that one student ranked far above his nearest competitor. Inquiry as to his ability to write on the subject was traced as a direct result, according to the student's explanation, of witnessing a two-reel lumbering film two weeks previously. The appeal through the screen was also obvious by the exhibiting of a three-reel oral-hygiene film to a body of 150 students, for upon investigation among them it appeared that 40 had bought new brushes and a great number had brought the old brushes into active service. Students who had specialized in surgery and graduated from a medical college found that by witnessing an operation by the aid of the slow motion picture they could study the analysis of each procedure, and it gave them an impression that they could not get by hard and assiduous study or even by seeing an operation performed.

I quote as follows from a statement received from Mr. Edwin Montany, Principal of the James G. Blaine School, Philadelphia, Pa., covering the first year's use of educational pictures:

> The pictures were shown to pupils in groups of two hundred each for one hour in the auditorium, and in all about one thousand pupils received instruction in the course of the five periods of the day. Teachers explained the pictures, adding information to that already projected from the titles of the film. The period in the auditorium was followed by a period in the departmental classroom, where the subject-matter in the pictures was discussed and reviewed by the pupils. It is universally admitted by teachers that the instruction received in this manner is vivid, lasting, and effective. More is taught in a period illuminated with motion pictures than could be derived from many hours of teaching in the conventional way. Furthermore, the period is popular and stimulating and the pupils look forward to it with enthusiasm. To be deprived of this hour is the most severe punishment that can be inflicted in school. The teachers of history, geography, and civics have noted the marked enrichment that this means of instruction has brought to their respective departments during the last term, and in the department of English it has been found that the material shown in the motion-picture lessons forms excellent subject-matter for formal talks, debates, and compositions, and pupils are never at a loss for something to say. There is no piece of educational machinery in the James G. Blaine School that holds such place in the minds of children and teachers alike as the motion-picture machine. While the apparatus was secured by the efforts of the Blaine Home and School association at cost of more than five hundred dollars, we feel that it has been money well expended and has yielded a good return on the investment.

In conclusion, I will say that it has been observed during the past year that it is not alone the question as to whether visualization will supplement instruction, but how to apply the use of it in the proper way. We find that for successful teaching it is necessary to stimulate the largest amount of thinking, thus forming a creative power in broadening and developing the intellectual functions of the brain. Pupils should memorize what they see and reaction needs to be based upon it, and in order to get the best results a systematic course must be pursued. Instructors usually have little or no knowledge of training regarding the use of visual

# VICTOR FILM SERVICE

**(Safety Standard)**

It will be of interest to owners of Victor Safety Cinemas to know that arrangements have recently been completed for the establishment of a new and comprehensive library of films on safety standard stock, which will be known as the Victor Safety Film Exchange.

This library is being organized by the Associated Screen News, Inc., of New York City, who are also authorized distributors of the Victor Safety Cinema.

A very comprehensive plan for screen entertainments on safety standard stock, using the Victor Safety Cinema, has been worked out and will be put into operation within the next few weeks. Under this arrangement high class and up to date features, comedies, dramas, educational and industrial subjects will be shown in the small centres throughout the United States.

Owners of Victor Safety Cinemas and other safety standard projectors are invited to write to the Associated Screen News, Inc., 120 West 41st Street, New York, for further particulars regarding film service and screen entertainment programs.

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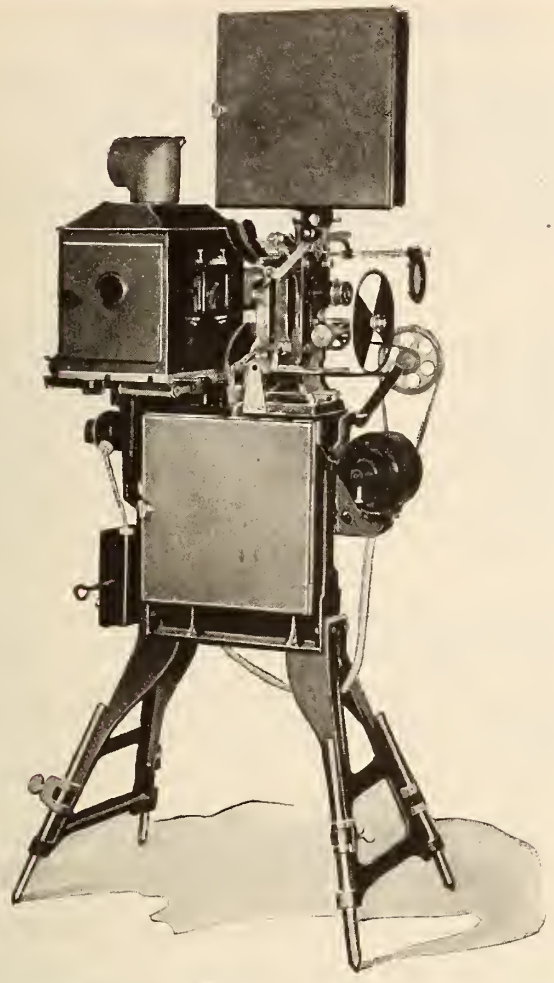

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for this modern motor-driven projector fully equipped with either our improved Mazda outfit as above illustrated or with a very large lamp house and arc lamp, including projection and stereopticon lenses, reels, rewinder and all appurtenances complete and ready for operation.

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aids, but the plans followed by several institutions and organizations, in having classified lists of subjects available, allowing a proper selection of films or slides together with short description or subtitles of each reel, enabling the selector to determine the actual contents, a written abstract or synopsis of what is shown, a brief resumé covering the general background of the subject, and a list of other reading references, greatly facilitates matters.

It is said that the greatest thing lies in possibilities. The realization of these possibilities lies in a service based on mass interest and successful experiments. There was never, therefore, a greater educational medium for advancement than visualization. Organization, co-operation, and right action in building up a service place at hand for all time to come an instrument for popular education that rivals or surpasses any other.

## Concerning the Community

*(Continued from page 14)*

slow to patronize the many worthwhile pictures shown at the local house. This term we have even published a list of good pictures screened at the local theatre, and thus have proved our desire to help.

As a result of the conference we have found the local exhibitor one of our supporters.

I have found the labor leaders and the American Legion splendid to work with, and my efforts with these organizations have been most satisfactory.

### Providing the Music

The music work has been a problem. During the first weeks we used a violinist and pianist. They served without pay. As they were put to some expense in buying music, we agreed to give them $1.50 each for the two afternoon and evening shows. They gave fairly good satisfaction. The only objection was the fact that they played the same pieces of music week after week and no effort was made to follow the picture. This could hardly be expected from high-school pupils, so this year we decided to hire professional musicians, pay union wages, and demand good service. Our music for the first part of the term was of very high grade, as in the evenings we had one of the best violinists in town, as well as Petaluma's finest cornetist. The music cost us $15 a day.

Soon after the local theatres decided to put in an orchestra, and they took our violinist and cornetist away. The high-school boys who played in the afternoon took their places. Here our experience was the same as with the operators, which I'll presently narrate—we could not get the boys to take the work seriously. Fortunately the school board instituted work in band and orchestral music, and the director was secured to take charge of the moving-picture work. Now the highest grade of music is played; in fact, few small theatres render as fine a grade of service.

### Regarding the Projectionist

Last year, when the motion-picture exhibitions were instituted, two high-school boys operated the machines. In a few weeks they asked for a dollar an hour, in spite of the fact that they were not expert operators. The one who knew the least would hold tete-a-tetes with his fair friends outside of the booth as soon as a reel was placed in the machine.

On account of the boys' irresponsibility, the poor service, and the fact that they were not covered by compensation insurance, the janitor was trained to operate the projector. The service quickly improved. The twelve reels of "The Clansman" were recently shown to 700 people without a mishap of any kind. But this man left the school system, and his assistant was broken in. Having little mechanical ability, and with eyesight that was not of the best, this operator spoiled performance after performance. In spite of the fact that our bookings were excellent we began losing money. The problem seemed insurmountable.

In desperation I mentioned the difficulty to a firm of local electricians, who took charge of the problem. They have received some of the finest kind of advertising for rendering this service. The operator now being trained under their supervision will receive five dollars for the two performances, when he has become thoroughly proficient. This is only a fair price for good service.

One must recognize the fact that the public has been "fed up" on motion pictures; in order to have your programs draw, the manager must give the public variety. Here are some of the features we have used to round out our programs: Community singing once a month; chalk talks by a cartoonist, who drew prominent business men of the town; on November 11 the American Legion chaplain talked on "The Meaning of Armistice Day"; preceding "The Bluebird" were used a fancy dance and an act in pantomime entitled "The Quest of the Bluebird"; a four-minute talk by the

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Seven years' experience in the field of wholesale motion pictures crystallized into practical, reliable information for the non-theatrical exhibitor and resulting in the establishment of an exchange prepared to furnish a continued service of distinctive motion pictures should be welcome news indeed.

**NOW BOOKING**

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| "The Blot" .....7 reels | "Journey's End"...7 reels |
| "The Old Oaken Bucket" .....5 reels | "Keeping Up With Lizzie" .....6 reels |
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| "Down Home".....7 reels | "A Boy and the Law" .....5 reels |
| "Rip Van Winkle" (new issue) .....7 reels | |

**SPECIALS**

"Out of the House of Bondage".....3 reels
"Dawn of Christianity" .....2 reels
"A Pilgrimage to Lourdes".....2 reels

An exceptionally high class list of single reel subjects from which to select makes it possible for the exhibitor to choose an ideal program.

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fire chief was given following the exhibition of "The Danger That Never Sleeps," a fire-prevention reel.

This phase of the work has developed rapidly, and now we plan something for every program. Furthermore, our pictures are being selected more for their educational value and less for their entertainment worth.

When we first started our showings we admitted parents accompanied by children free in the afternoon. But as this feature was not looked upon with favor it was soon abandoned. The charge of five cents in the afternoon and ten cents at night was made for every person occupying a seat. At first the matinees were held Saturday afternoons. We found this did not work as well as to have them Friday afternoons. The children will tell their parents of an afternoon performance and urge them to see the show in the evening, but the parents forgot to tell the children of the shows seen the night before. Posters are put up in the five schoolhouses and announcements are made in the press, which often gives us first-page space. Then we try to book pictures that are masterpieces and are certain to draw. In spite of the handicaps I have mentioned we closed the year with a surplus of $50.

Realizing that our admission fee was too low to permit us to provide professional music, we raised the rates to 10 cents in the afternoons and 15 cents at night. During the early part of this term we were clearing from $10 to $25 a performance. Our shows cost us about $37.

Once a term we give a special performance. We depart from our usual rule and announce this performance in the classrooms throughout the school system. We permit the children to sell tickets and offer prizes of $4, $3, $2, and $1 for those selling the largest number of tickets. We arrange to get one of the ice-cream dealers to print the tickets, his advertisement being on the back of them. Then we send circular letters to the homes telling the parents to make this special performance "ice-cream day," and we arrange to receive credit for all the ice cream sold at the store of this merchant. A record is kept by means of a signed coupon. Ice cream is also sold at the performance. Our admission rates for this performance are 15 cents at the 1-o'clock and 3-o'clock matinees and 25 cents for the evening performance. A four-piece orchestra

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| Bateeste | 5 Reels |
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| Snow White | 3 Reels |
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SCHOOLS, churches, institutions, manufacturers and other non-theatrical users, contemplating the purchase of motion picture machines and films, should obtain a booklet of valuable information which is supplied without cost by

The Associated Manufacturers of Safety Standard Films and Projectors, Incorporated

**Suite 1421, 440 Fourth Ave. New York City**


furnishes music for the evening performance, which justifies the extra charge. About $200 was cleared from these performances.

By all means get your equipment in good shape at the earliest possible time. We have spent hours and hours of needless worry and lost a great deal of money simply because we did not give these matters the prompt attention they should have had. However, we have finally worked out our problems, and now we are making from $10 to $40 on a performance, not to mention the good we are doing in an educational way.

From this account of many trials and a few scattering triumphs, one might infer that a community film enterprise is something to stay away from. Were the reader to visit Petaluma any Friday afternoon or evening now and enjoy one of the splendid programs, he would see that the very opposite is the case. Here are some of the results we can readily discern:

The community no longer feels that the high school is simply for high-school children. The three to six hundred people who come every week feel that the school belongs to the people of the community, a feeling that the Board of Education has long been trying to foster. Teachers are beginning to realize that their work can be helped by the films. Upon the suggestion of the English teachers, I have booked plays such as "King Lear," "Julius Caesar," "A Tale of Two Cities," and "Les Miserables." Our work in citizenship has been helped by reels showing care of the teeth, Red Cross activities, and clean-up campaigns. My work as Americanization officer has been most effective, due to the opportunity provided by these showings. Instead of closing as the average school does on Armistice Day, Lincoln's Birthday, the day following Thanksgiving, etc., we give strong programs that fittingly commemorate the spirit of these days. The music that we played on Lincoln's Birthday, accompanying "The Copperhead," was most inspiring, and in spite of the rainy day a large crowd was present to take part in the patriotic exercises.

If no other good came from the film exhibitions than the work of musical appreciation, the effort would well be worth while. As we cater to the more appreciative element in the community, we plan to have each program a masterpiece so far as the music is concerned. The director of the orchestra is a man of large experience, and all his programs are made up of gems from the standard operas, the finest of sacred music, and then the popular pieces of good character. "Jazz" and other forms of pagan worship are left out.

Splendid as have been our results in developing community spirit, I feel that the best is yet to come.

## Entertainment in the Church

*(Continued from page 8)*

and acquainting him with the situation and the type of films desired. The writer has booked some hundreds of programs in this way, and has found the manager's judgment at fault in only about half a dozen.

A group of ministers and welfare workers is reviewing films at one of the big New York City exchanges (Pathe) one day in each week, leaving short written statements to be kept on file in the office for the use of others who are in search of wholesome pictures. This method, if followed elsewhere, would save much valuable time and prevent many serious mistakes in the selection of films.

No church can expect to succeed with equipment and service that would mean failure at a theatre. *The public may excuse the church for doing nothing; but when the church voluntarily assumes a task of this sort and then poorly performs that task it has little claim to the support and indulgence of the public.*

As is generally the case, there are certain people in our village who do not believe in the church entering the field of entertainment at all. Of this number, those who were members of the Congregational church, with but a single exception, have adjusted themselves to the new situation in a spirit of commendable tolerance. However, our unusual good fortune, in losing but the one member, is tempered by the fact that the one lost was our wealthiest member and largest contributor. But the resultant financial difficulty was removed by others gladly assuming their share of the extra burden.

Our greatest single difficulty, perhaps, has been that of securing wholesome films. Some mistakes have been made, and a few times we have been ashamed of our own choice. But the worst we have had has been better than the average our people would have seen otherwise, and mistakes have not discouraged us.

Oral and written criticisms have been invited from the beginning, and we have received from our patrons considerable help, not

only in securing good films, but also in removing defects in methods and projection.

Recently a new motion-picture theatre was being planned for the village, and it seemed for a while as though we would have competition. But after thorough investigation the parties decided that the new enterprise could not be made to pay, and it was abandoned.

With all due respect for those who differ from us as to what fields of activity are legitimate for the church, we shall continue to offer to our community, not a camouflaged religious service, but the most wholesome motion-picture entertainment we can command under present-day limitations—knowing full well that, if we fail to do this, our people will go elsewhere, spend a greater amount of money, and see, on the whole, a much worse type of film, under moral conditions over which the church can exert no control.

## Small-Town Problems

*(Continued from page 12)*

time every year his eighth grade studies Central Africa, his seventh grade the British Isles, his sixth grade the Rocky Mountain states. Each year the makeup of his classes changes, and brings new students to the same curriculum. Once a satisfactory collection of slides and a proper illustrative arrangement are prepared they are ready for constant use, from one year to another. In such a case it pays the school to own as large a slide library as it can afford.

Slides may be rented from a number of firms at prices generally averaging from 5 to 7 cents per slide. This usually allows for a week's use; with additional time, if desired, on the payment of a slight extra fee. Transportation charges both ways, of course, must be added. Such an arrangement gives the use of a large collection of slides, many of them beautifully colored, at a nominal sum. They are usually sent early enough so that you may become familiar with the material before the time for showing arrives.

Nearly every slide firm in business has a list of collections for rent at very reasonable prices. Among them are Underwood & Underwood, New York City, and the Keystone View Company, Meadville, Pa. (These two concerns have recently consolidated their slide department in the hands of the Keystone organization.) Others are Williams, Brown & Earle, 918 Chestnut Street, Philadelphia, and the McIntosh Stereopticon Company, Chicago. I mention these firms because of having had personal dealings with them. There are many others. A very comprehensive list is to be found on page 19 of the pamphlet "1001 Films," issued by MOVING PICTURE AGE.

The University of Wisconsin has a tremendously large list of lantern slides for circulation primarily in its own state, but elsewhere, I believe, on payment of a nominal rental. These cover the field for almost every conceivable requirement. Other state universities have similar collections. The New York State department of education has a large number of slides available for distribution. Almost every state has some central organization from which slide users can secure slides, and the list is constantly increasing. It is almost impossible to give any extended list within these limits. Many private collections can be borrowed for educational work. And, with a slight knowledge of photography, slides can be prepared from your own negatives in many cases.

A proposition that we have made use of in the past is afforded by the Keystone and Underwood people to their customers or prospective customers. Each concern has from fifteen to twenty sets of slides that are loaned to schools and other organizations free of charge except for the payment of necessary transportation charges. Proviso is of course made that if the borrowers are not regular customers of the company, money raised by the use of these lecture sets shall be applied to the purchase of visual-instruction material from this firm.

The International Harvester Company has a number of slide sets that are loaned to responsible customers without charge. They deal principally with matters of especial interest to rural communities. Among some of the set titles that I recall are "Birds," "Fighting the Fly Pest," "Rural Schools," "Modern Farm Methods," "Selection and Testing of Seed," etc. These may be obtained from several depositories. The nearest for the eastern states is the New Jersey State Museum, Trenton, and for other depositories the company itself should be addressed, at Chicago.

State boards of health, humane societies, and other organizations frequently have excellent sets of slides that can be obtained by responsible borrowers, and are of much teaching value.

The General Electric Company, Schenectady, N. Y., has a number of slide-lecture sets, nearly sixty in all, that may be obtained free of charge, except for transportation. While many of them are of a technical nature, others are popular or semi-popular in their contents, and would contain matter of valuable teaching interest. A few selected at random from the list are as follows:

> The Inventor and the Lamp (Edison's work and problems); Electricity on the Farm; The Lighting of Our Homes; The Lighting of Streets and Parks; The Electric Motor in the Shoe Shop (the Lumber Mill, the Cement Mill, the Steel Mill, the Machine Shop, the Meat Packing Industry, the Mine); Ship Propulsion; The Panama Canal and its Electrification.

The small town and the rural school will find the stereograph a real help, with small classes. These, of course, need little but the photographs themeslves and a few stereoscopes.


# Classified Advertising

**For Sale, Wanted or Exchange classified advertisements not displayed, 5 cents per word. This column affords you a reliable market for disposing of articles which ordinarily are a total loss or for exchanging your outgrown equipment for other desirable material. Be brief. Count your words, multiply the total number of words by five (5) cents and send the amount with your advertisement. All advertisements of less than 30 words are accepted at the minimum charge which is for 30 words.**

WANTED—REPRESENTATIVES TO PUSH THE sale of our Universal Projectors. Large commissions and territories now open to reliable and go-getting agents. Write, giving full particulars. Universal Projector & Machine Co., 4146C West Taylor street, Chicago, Ill.

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WE WILL BUY OR DISTRIBUTE FILMS SUITABLE for the non-theatrical field in Canada. We give standard film service to churches, schools, clubs, etc., and we are always in the market for new or used films, slides, and projection equipment. Write us. Picture Service Limited, 755 Yonge Street, Toronto, Canada.

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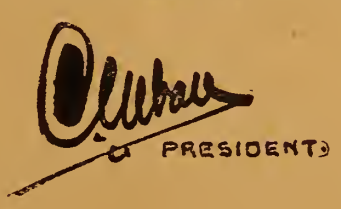


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# MOVING PICTURE AGE

*Volume Five, Number Five* *Issue of May, Nineteen Twenty-Two*

TO quote Theodore Roosevelt, "Every man owes some of his time to the upbuilding of the industry to which he belongs." ¶ As a user of visual aids you can best aid the general field and your own particular efforts by placing before your fellow-workers, through the medium of a publication whose principles and service you approve, your experiences and ideas on visual instruction. ¶ Without access to such information the magazine that now serves you could not exist; with more thorough co-operation of this nature *Moving Picture Age* can assist you more accurately in your service with visual aids.

THE EDITOR

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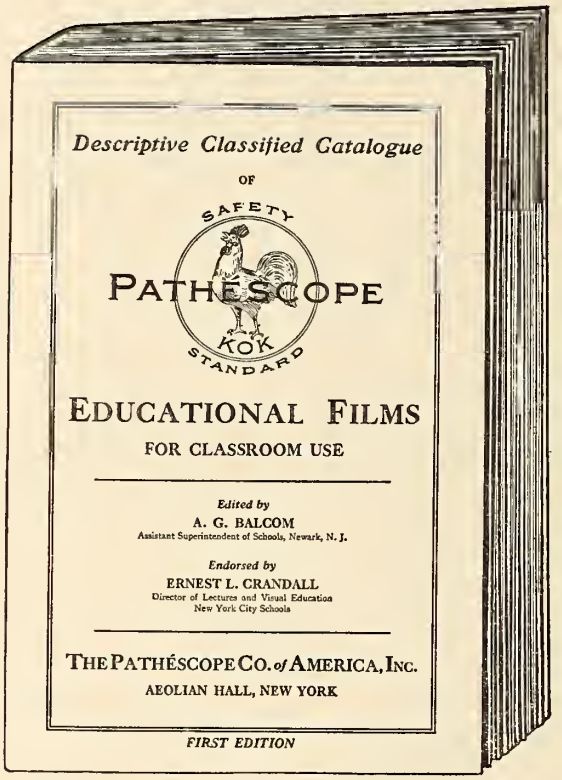


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# MOVING PICTURE AGE

*A Monthly Publication Devoted to the Interests of Visual Instruction*

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# A Chat with the Editor

WHILE I regret the necessity of continually postponing the date of publication of the new "1001 Films," yet the reasons presented to me for such postponement are certainly valid. For instance, at the side of my desk lie film lists that include names of more than four hundred films, and these lists have been sent in in the last ten days for inclusion in the new edition. Thus the influx of new material continues, and if a delay of a few weeks is the means of adding several hundred names to that already comprehensive list I feel that you would consider it worthwhile. However, there will probably be no further need for explanations, for the editing of this late group and the final classification of material will complete the editorial requirements of this edition of "1001 Films."

✣

Lots of fun, that Kansas City meeting where the Citizens' Motion-Picture League was formed! One gentleman arose and, entirely in good faith, stated that he had heard of no trouble in getting non-theatrical films, and that he thought Missouri was getting excited over a difficulty that didn't exist. About that time a chorus of voices suggested that the gentleman inquire a little and know what was going on, and during the applause that followed this suggestion the speaker took his seat.

✣

One of the sanest, finest church articles I have seen for some time is the discussion by Rev. Moore, entitled "Establishing Points of Contact." His calm analysis of problems and solutions is worth far more to the reader than the generalizations of an enthusiast who has not analyzed his subject. Rev. Moore has recently moved to St. Joseph, Missouri, and it is to be hoped that he can conduct exhibitions there of such calibre as he has been carrying on in Arkansas City.

✣

I realize how valuable the readers consider the department "Approved Films and Their Sources," and greatly regret that space limitations made it necessary to omit this department for the May issue. Indications are that this condition will not maintain for the June issue, and in all probability that number will contain a list of approved films sufficiently long to more than compensate for the omission of such material in this issue.

✣

Perhaps it should be explained that the various departments of MOVING PICTURE AGE are always open to correspondence from subscribers. If, for instance, you are handicapped in your work by certain mechanical problems, simply write to Mr. Lescarboura, care of MOVING PICTURE AGE, and he will assist you personally through correspondence. Or if you wish to ask questions regarding work for better films, a letter to Mrs. Woodallen Chapman, care of this magazine, will give her an opportunity to answer you. If you are a film distributor, and perchance one of your films was incorrectly listed in the department "Approved Films and Their Sources," you should communicate with the National Motion Picture League, 2173 Broadway, New York City. Whenever you do not get the assistance you need, I shall be glad to take the matter in hand myself.

THE EDITOR.

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# EDITORIALS

THE THIRD ANNUAL SESSION of the National Academy of Visual Instruction is now a thing of the past. Pullman stubs are in the wastebasket; the desk has lost its telltale coating of dust; the accusing expression of the formidable pile of unanswered letters is temporarily camouflaged. Before us for first consideration is the question propounded the night we left Lexington: "Well, what do you think has been accomplished? Has the Academy made any actual headway?" Let us reply specifically, and then substantiate our opinion in detail.

The National Academy of Visual Instruction has proved beyond cavil that it constitutes an important item of the working equipment of those using and advocating visual instruction. The Academy has always possessed an unimpeachable foundation for invaluable service to those in its field; the personnel of the Academy, revealed in forward-looking action at the recent session, and the concrete plans put forward to assist those using visual aids—upon whose advocacy the Academy rank and file showed its mettle—have proved that this institution has passed dead center and is now in motion toward several definite goals.

For one reason or another, members who attended the session invariably seemed primed with the thought that all business accomplished must be clear cut and constructive. This spirit was evident at the opening meeting, when one of the first discussions took up the matter of effecting certain steps that would improve the work of the user of visual aids. The second day of the session found other specific plans being brought up for action instead of the pretty generalities that mean nothing, and on the third and final day the business session was carried over into the afternoon just for the purpose of considering further urgent business on problems of the visual educators.

One of the most notable accomplishments of the session, both for the interests of the Academy and those of the user of visual aids at large, was the action taken concerning the use of films in non-theatrical institutions (see a following editorial for details). The Academy, by taking steps toward the amelioration of this evil, has indicated beyond doubt that it functions for every phase of visual instruction, whether it be highly technical or elementary; and the public knows that the Academy is a champion of any person or institution whose rights in the use of visual aids have been infringed. An immediate result of that step has been the decision of the Citizens' Motion-Picture League to seek affiliation with the Academy if it continues such constructive work—a decision, by the way, that is a challenge to the best ability of the Academy and also an indication of the increased membership that should result from sound service. Other sections of the United States, suffering from the same type of oppression that instigated the formation of the aforementioned league, are ready to take whatever steps are necessary to protect their interests, and organization of local groups, with contemplated affiliation with the Academy for national expression, is an answer that is logical and truly beneficial to both parties.

Another very practical step was the selection of a committee of trained visual educators to prepare an outline of a model course in visual method. Each school term finds additional institutions introducing visual-method courses in their curricula, and with such authentic guidance these courses may be reasonably expected to be fundamentally sound in the eyes of the experienced visual educator. Copies of this outline are to be made available to members of the Academy, and we are frank to state that access to this valuable suggestive material is alone worth the expense of membership.

The development of a group of model lantern slides, the property of the Academy and to be loaned to institutions as examples of quality in lantern slides, is a practical move toward serving the visual educator with fact as well as with theory. And then there is the film-review project, in which Academy committees are to review, classify, and comment upon industrial, educational, and recreational films, and compile a list of approved films for the guidance of Academy members. This latter plan will encourage producers who are bringing out truly authentic material, will show other producers what is acceptable according to Academy standards, and will weed the wheat from the chaff for the Academy member.

These concrete instances of what the Academy accomplished at Lexington are sufficient to show that Academy members went to Kentucky *on business*, and accomplished that business to a degree most satisfactory to those who sought action on their own or another's difficulties. The problems presented were many, and several of them demanded prompt decision and action; such as, for instance, the Kansas-Missouri trouble. The fact that the work was accomplished in spite of limited time and other handicaps is perhaps the pleasantest and most inspiring memory of the session.

Probably about half way to the bottom of our overflowing mail basket—tucked in between an advertisement and contribution, perhaps—we expect to find a communication with this preamble: "What is your real opinion of the National Academy of Visual Instruction?" Time was (and not so long ago!) when we would have diplomatically discussed the great possibilities of the Academy and would have failed to state just what specific value membership would carry. But the Academy has sprung to its feet, rolled up its sleeves, and assailed the work before it with the enthusiasm that only a live-wire personnel could generate and direct; and from this point on we shall find deepest pleasure in replying to queries with an emphatic statement that will ring familiar to members who were present at Lexington: "Join the Academy? Absolutely yes! Membership in the Academy means this and that and the other definite assistance in your use of visual aids, assistance that is authentically available through no other channels. *You cannot afford to forego membership in the Academy!*"

"WANTED: A NUMBER of film exchanges seriously in search of permanent non-theatrical customers." Perhaps the implied thought that some exchanges are neglecting their opportunities will cause a skeptical smile, for the year 1922 does not find business flowing in with the abundance and regularity noted in pre-war days. But let us discuss in all seriousness a seemingly minor problem that yet occasions actual loss of customers to some exchanges and hampers and discourages the efforts of every user of non-theatrical motion pictures.

The problem is this: Rev. Jones states, when inquiry is made regarding his Sunday-night and midweek showings of films, that

> I am annoyed by the fear of, and too frequently put to considerable trouble by the presence of, morally objectionable scenes in the films I rent. I do not expect the picture to be always in perfect accord with the tenets of my particular denomination, and am glad to assume responsibility for cutting the film when the material is inappropriate on this score. But I fail to understand why I should find upon my shoulders the task of cutting such matter as vulgar dancing or suggestive exposures of person or subtitles containing epithets, when I had rented that film from a non-theatrical exchange, or the non-theatrical department of a theatrical exchange, with the distinct understanding that it was to be screened in my church auditorium on Sunday night.

Or Superintendent of Schools Johnson, who uses classroom films and also conducts occasional recreational film exhibitions, asserts:

> I have become almost reconciled to the unpedagogical character of material found in most of the educational films we rent, and feel compelled to be charitable because I know that educators have not stated their film requirements so specifically that the producer has authentic educational groundwork for his product. But as regards recreational films, which we sometimes use in entertainments to raise funds for special school activities, I am practically convinced that the average concern distributing non-theatrical films never edits its pictures with regard to the special and absolutely essential inhibitions of non-theatrical exhibitions, but puts used theatrical pictures on the list for non-theatrical distribution without detailed examination and necessary cutting. Can we not effect improvement on this score without finding it necessary to refuse to deal with these concerns?

And in the same mail comes a letter from Mr. Smith, who, aside from operating a very successful flour mill in his little rural town, has financed and is conducting community film showings in the local town hall.

> I'm still crabbed over last night's experience. Feature film arrived late, but I felt it imperative to preview the picture, so started to screen it at 6 p. m. Had to cut eleven different sections, not including several doubtful sections on which I dared not spend time lest I lose the entire audience. Program began one and a half hours late, and I went without dinner; but I tremble to think of the fate of our community enterprise

had that film been screened in the condition it came to me. Am ready to sign an exclusive contract for a long series of programs with some concern whose films I can depend upon as being morally right and safe.

We can see three valid reasons—and from the exchange man's point of view, at that—why every film purchased or leased for non-theatrical circulation should be rigidly examined and cut before being rented. In the first place, confidence is instilled in the customer when he knows from experience that every film an exchange sends him is free from obviously improper scenes, and he is ready for a permanent position on the records of that exchange. Again, the exchange man is literally adding to the physical life of every film when he makes it unnecessary for each user to cut the films he rents, for the film-cutting technique of many a non-theatrical exhibitor is none too satisfactory. The third reason is that the exchange by not putting its films in immediately usable condition has added to the work of the exhibitor, and he is in no frame of mind to recommend this exchange when a fellow-exhibitor inquires, "Where can I get reliable films for my showings?"

Non-theatrical departments of theatrical exchanges are also thoughtless of the dollars-and-cents value of carefully edited non-theatrical material. After seeing a film some weeks ago we said to the department head, "That would be a first-class production for our field with a little editing." "Well," he replied, "you know I simply tell the exhibitors they are at liberty to cut the parts they don't want in the picture." But at the question, "Why don't you cut the bad material yourself and save your exhibitors trouble and possible embarrassment?" the manager's eyes widened. "Say! that's a good idea!" he finally exclaimed; "I'm going to take that up with the home office!" A word to the wise—

We are ready to take a definite part in this work of film-editing if we can thus be of assistance to any distributor. We will screen at Moving Picture Age projection rooms any film the distributor wishes examined for objectionable material, make suggestions, and give the production our personal approval concerning cleanness as soon as the cuts suggested are made. We will also be glad to render such advisory service to any subscriber who wishes our opinion on certain pictures, and will render a personal opinion in writing, provided the subscriber will see that the films are forwarded to us. We will welcome any other suggestions of plans by which Moving Picture Age can do more to eliminate material that does not belong in non-theatrical productions, for the removal of this obstacle will be of real service in stimulating the general use of films in schools, churches, and other non-theatrical institutions.

READERS WILL RECALL that at least four sections of the United States have experienced a movement of the theatrical exhibitors to suppress either partially or entirely the showing of films in non-theatrical institutions. The March number of Moving Picture Age contained an article by Robert J. Teall, Madera, California, in which he described the abrupt abbreviation of his film service thanks to the manager of the local theatre. This situation took a turn for the better soon after the discussion was printed, and no recent report has been received. A similar ogre has raised its head from time to time in Wisconsin, and the last inquiry brought forth the statement that the state exhibitors' association had threatened to pass a resolution making for the boycott of exchanges who rent to non-theatrical exhibitors. Several hundred Wisconsin citizens have formulated and forwarded to Mr. Will H. Hays a protest based on this restraint of trade. In Cincinnati a struggle is now on between the exhibitors' association and those who resent dictation to religious and educational institutions by men interested only in personal profit (see Mr. Clapp's discussion on another page of this issue). And then there is the Kansas-Missouri controversy; the Kansas exhibitors' association has already passed a ruling for the boycotting of exchanges that serve the non-theatrical man, and Missouri theatrical exhibitors are reported to be on the verge of taking a similar step (note news item entitled "The Citizens' Motion-Picture League" for the latest action in the Kansas-Missouri district). The latter two instances are the most serious at present.

As mentioned elsewhere on this page, the National Academy of Visual Instruction, realizing the seriousness of this monopolistic attitude on the part of certain theatrical exhibitors, took definite action during its recent deliberations toward a solution of the problem. A resolution was passed instructing the Academy officers to communicate with the home office of every exchange whose local branch had signed the agreement to cease serving non-theatrical exhibitors in Kansas. (We wish the instruction had included the sending of a letter of commendation to United Artists, the only exchange whose representative refused to sign the agreement thrust before him by the exhibitors!) These letters put the situation clearly before the exchanges, and requested an expression of opinion as to where each respective exchange stood on the matter. Academy members in general are not convinced, nor are we personally, that the average theatrical exchange is ready to ignore the needs of the very backbone of the nation—the school and the church—at the behest of the theatrical exhibitor, particularly when the mentally more balanced of them stop to reflect that the very existence of both exchange and exhibitor depends upon the patronage and good will of the very class the shortsighted theatrical exhibitor would flaunt.

We were present at the meeting in Kansas City at which the Citizens' Motion-Picture League was formed. The significance of this organization cannot be overestimated: The Citizens' Motion-Picture League is the first of a series of local groups through which the element of citizenry looking to the broadest interests of its community may find expression in speech and—yes; here hangs the sword for him who disregards community welfare—decisive action! The old story has been, "Let the public decide!"; and then the abortor of public confidence has smiled and gone on, knowing full well that unfocused public opinion held no perils for him or his business. *The Citizens' Motion-Picture League will focus attention and opinion, and we will learn quickly whether or not any one class in an American community shall dictate the policy and conduct of schools and churches, and grant itself an absolute monopoly.*

The action of the Kansas-Missouri group in organizing for public action on its difficulties, and in planning affiliation, probably through associate membership, with the National Academy of Visual Instruction for such national activities as shall result in terminating this restraint of trade with non-theatrical institutions, has set, we believe, an example that should be and undoubtedly will be quickly followed by the Cincinnati non-theatrical exhibitors and their advocates. A non-theatrical organization has already been born in Cincinnati, but it will probably need to be augmented by the many citizens who, although not users of films themselves, believe that the school and the church are the underpinning of civilization and should never be handicapped, much less by seekers of private gain.

Citizens affected by a similar situation in California, Wisconsin, and other states will do well to watch the Kansas-Missouri solution and consider plans for duplicating it. Such local groups are essential for applying the particular pressure required under particular circumstances; and affiliation with the National Academy of Visual Instruction will afford the nation-wide influence and concentrated activity necessary to effect national programs of improvement.

Just a word of warning: While thoroughly in accord with this movement for the protection of educational and religious institutions, we are distinctly not in sympathy with the school or church that so conducts its visual-instruction efforts as essentially to compete with the film theatre. Religious productions and classroom films obviously have no relation to the theatrical audience, and no restriction on the extent of their weekly use is reasonable. But the recreational film presents a different problem. Church film entertainments, and recreational programs projected in the schools, will understandably occasion protest from the local theatrical exhibitor if they are conducted several times each week. Church suppers, while warranted as a means of occasionally raising funds, are not served three or four times per week, and a howl would arise from certain restaurants and hotels if the church attempted it. Non-theatrical institutions will run upon the rocks if they attempt to conduct so many recreational showings each weeek as to make the projector a source of substantial income, for each such institution is merely leaving its own prescribed field and entering the field of business, with the accompanying tax charges, rivalries, etc. In such a case the theatrical exhibitor has grounds for protest against this untaxed competition. Think over this phase of the matter carefully. Our very fervor for the success of the non-theatrical cause leads us to voice this warning, for a movement so thoroughly right as this should run no risk of being impeded in its progress because its advocates had erred in judgment on one small point.

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Moving Picture Age

MAY
1922

# PUBLIC WELFARE *vs.* PRIVATE GAIN

Raymond G. Clapp
*Secretary, Cincinnati Committee of Non-Theatrical Exhibitors*

[On the Editorial Page will be found a detailed discussion of steps now being taken toward the definite and final solution of this problem. The attention of every forward-looking citizen is called to the editorial comment, which is based on personal contact with the difficulty in the two locations where it has become most acute.—The Editor.]

"RULE *or* ruin" is the deceptive idea that has captured the imagination of certain theatrical exhibitors of motion pictures. Proceeding on this supposition, they hold over the heads of the producers and distributors this menacing threat: "Either we must rule absolutely as to the disposal of films, or we and you go down to ruin!" A deeper insight would make it clear to them that, especially in a democratic country, the declaration of a policy of selfish domination will arouse such public resentment as will eventually nullify their hopes of success.

Attempt to rule, and ruin will stare you in the face. Such was the sad experience of Germany; and such a fate is in store for the theatrical exhibitor who does not refuse to follow those trying to lead him to boycott all distributors furnishing films to schools, churches, and other non-theatrical institutions. His picture of rule *or* ruin will dissolve into a chaos of rule *and* ruin!

### The Value of Public Good Will

The motion-picture industry meets too insistent a demand of human nature, and is too firmly established, to warrant any prediction of utter failure. Films have come to stay; but men who selfishly seek to rule the supply of this great human want are not necessarily going to stay in control of the activity. Disregard of public good will through carelessness of moral principles has already cost them a loss of support that they have felt deeply; and in time to come the continuance of disregard of public welfare may cause them still further hard times and eventual displacement by wiser executives, able to keep the good will of the people by showing a spirit of good will themselves to that great majority of the population who stand for its development in character. The choice of Mr. Hays to supervise general motion-picture policies is a step in the right direction.

### The Churches and Sunday Motion Pictures

A mistaken notion has prevailed in the minds of many theatrical exhibitors to the effect that the churches as a whole are out to fight them to the last ditch. Thousands of churches are now using the better films in their services or in entertainments. Hostility to motion pictures belongs to a rapidly lessening group among the churches, and is magnified in the fears of these theatre managers to an exaggerated degree. In fact they even say, "Why should you distributors rent films to the churches when they are using the profits to close the theatres on Sunday?" Such a charge is absolutely without foundation, so far as is shown by my acquaintance over several years with churches using pictures. Churches that use films seldom make more than their bare expense of maintenance of the pictures; and if any profits do accrue, they are usually used for community service of some sort. While probably all churches would prefer not to have Sunday film showings instituted where they have never been in operation, the churches that use motion pictures are not among those fighting Sunday exhibitions. These churches have accepted the operation of motion pictures on Sunday as having been approved by the people, and are simply trying to improve, by careful selection, the character of the pictures seen, at the same time endeavoring to add to the appeal and effectiveness of their services of worship and instruction by the use of the eye-gate as well as the ear-gate.

The school or church or social center, by choosing the better type of films and lending to their use the guaranty of its established reputation for promoting the moral welfare of the youth, is creating film advocates among those who have looked with distrust or antagonism on all theatrical productions. By increasing the demand for the better class of films the non-theatrical exhibitor is also enabling the producer to make more of the sort of pictures that will hold the public interest more permanently than do the cheaper, exciting, and suggestive sort of plays.

Has the theatrical exhibitor realized what might be the effect of turning these strong promoters of public opinion—the school, the church, the community center—from interested co-operation to aggressive antagonism, if not to the industry, at least to the present promoters of that industry? At present there are only one-fifth as many non-theatrical as theatrical exhibitors; but the number of non-theatrical exhibitors is growing daily, and will soon far exceed the number of theatres using films. Even before that day the non-theatrical group will hold the balance of power in the molding of that public opinion that will make the theatrical exhibition either a going or a lagging concern. Their demand for pictures, if not satisfied by the present producers and distributors, will ultimately raise up others to produce and distribute, who will win out, not by extravagance but by the worth of their product and service.

The theatre urges its payment of taxes as the chief reason for its claim to the exclusive use of feature films. Inasmuch as the theatre exists for private gain and the school and the church use pictures for public good rather than for private advantage, the payment of taxes by the theatre alone is perfectly justifiable from the point of view of the public welfare, and is in no sense grounds for theatrical monopoly of entertainment of education by the use of moving pictures.

### What Is an Educational Film?

The theatre graciously grants the non-theatrical exhibitor the privilege of renting from the distributing exchange what it terms "educational" films—scenics, industrials, and scientific and historical reels—provided there is no story involved. But wherever the human interest is developed by a dramatic theme or plot, presto! the film loses all educational quality and becomes purely entertainment, and as such open only to theatrical use! Is there not educational value in such literary films as "Silas Marner," "Rip Van Winkle," "Huckleberry Finn," "Quo Vadis," "The Bonnie Brier Bush," "The Little Minister"? May not the social teaching and religious message of "The Inside of the Cup" and "The Servant in the House" be used by the institutions dedicated to uplifting community welfare? Has the theatre alone the right to stimulate historical interest through "Cardigan," "The Courtship of Miles Standish," the story of Henry VIII in "Deception," and similar productions of genuine merit?

### The Cincinnati Situation

Some of our Cincinnati non-theatrical exhibitors are practically shut off from the rental of dramatic films from local exchanges. Letters from exchange managers give slight hope of betterment. Since it is to the advantage of the distributors to rent their films to as many as possible, the inference lies near at hand that the theatrical exhibitor is the cause of this unfair restraint of trade. In some cases the protest of the local theatre manager is known to have been the instigating agent in this exclusion. Hints of organized boycott are rife. Some non-theatrical parties are free to

rent what they want, because the nearest theatres do not object. The claim of the theatre that it will be deprived of business seems very petty when we recall that the seating capacity of the non-theatrical institution is usually much less than the theatre's, and its use of films far less frequent. In one case the theatre seats 3,100 and has four or five programs daily, while the nearby church seats only 320 and the schools only two to four hundred, and would average in use of films not more than once or at most twice a week for one or possibly two programs.

### Non-theatrical Co-operation

Other non-theatrical organizations in the city are conferring with those that have been so far the chief victims of this monopoly, as to the best means of safeguarding their rights; and we will welcome correspondence with similar groups in other cities. We understand that Cincinnati is only one of a number of cities where this trouble has developed, while in yet other centers the non-theatrical exhibitor is still granted the right to rent films from the regular exchange instead of having to send to some distant state to one of the few non-theatrical exchanges with their limited lists of older films. Suggestions will also be gladly received from non-theatrical groups who have been able to maintain with the theatrical exhibitors such friendly co-operation as we have sought to establish by conference and by advertising the theatres' children's matinees and exceptional films through our schools and churches. Many of the Cincinnati Committee of Non-theatrical Exhibitors are also members of the Cincinnati Council for Better Motion Pictures, which by its review of all films shown and publication from time to time of approved lists stimulates the patronage of better films both at the theatres and other community centers where motion pictures are screened.

### Theatrical Priority, Not Monopoly, the Solution

There is much talk among moving-picture men of an approaching state or national action of exhibitors looking toward a boycott of non-theatrical interests. Would it not be a kindness for enough of us to communicate with them to let them know that such an attempt to rule is likely to lead to what may well be at least relatively ruinous results for them? Let us remind them that the American public likes fair play. *The theatrical exhibitor by his steady use of films and ability to pay a higher rental naturally has the preference or priority in exhibition of new pictures; but when he descends to preventing other groups in the community from showing stories that he has used or has refused to use for fear of too small commercial returns, his infringement of the liberty of the people must and will be over-ridden.* "The mills of the gods grind slow; but they grind exceedingly small." Monopoly fares ill in a land of liberty.

## The Citizens' Motion-Picture League

AT a meeting in Kansas City, Missouri, Tuesday, April 25, at which more than a hundred people of Kansas and Missouri were present—including pastors, educators, community workers, and also laymen whose only reason for attending was their interest in community welfare—the Citizens' Motion-Picture League was organized.

The new organization is a direct result of the theatrical exhibitors' action in this vicinity in threatening to boycott exchanges that supply any dramatic films to non-theatrical exhibitors without the consent of the theatrical exhibitor nearest the non-theatrical showing. The immediate purpose of the league is to arouse and consolidate public opinion so thoroughly that it will be able to express itself decisively when necessary, and to let this public opinion decide whether or not the theatrical exhibitor shall be permitted to dictate or circumscribe the activities of religious, educational, and other welfare institutions with motion pictures. The first step will be the organization of local groups of men and women in each community, and any action required will be carried on by means of the groups immediately in touch with each local situation.

Several active members of the National Academy of Visual Instruction were in attendance, and took part in the discussion. These men told of the definite steps taken by the Academy at its recent convention to solve the Kansas-Missouri problem, described the Academy's status as the only non-commercial group actively working in the cause of visual instruction, and advocated that the new organization plan to benefit by the Academy's unquestioned standing and national scope by requesting affiliation with it as soon as possible. Such a step was provided for, a resolution being passed to the effect that such affiliation be made as soon as the Academy or some similar organization had showed that it was doing on a national basis what the league intended to do locally.

Rev. Burris Jenkins, of Kansas City, was elected president of the Citizens' Motion-Picture League, and H. G. Ingham, University of Kansas, and Mrs. George Gorton, president of the Kansas City Young Women's Christian Association, respectively first and second vice-presidents. Other officers chosen are: H. Tom Collord, executive secretary; Mrs. P. E. Cope, recording secretary, and Rupert Peters, treasurer. The board of directors will consist of fourteen members, including the officers, and will be selected to comprise a number of educational, religious, and civic leaders in Kansas and Missouri.

## Films at Surgeons' Convention

AT the convention of the American College of Surgeons, in session recently at Philadelphia, the feasibility of motion pictures for the practical demonstration of surgical operations was proved, operations by seven of the world's finest surgeons being shown in complete detail.

The films exhibited were chosen from a collection of pictures showing more than a hundred surgeons of international reputation performing their most famous operations. According to Dr. G. J. E. Tieck, a leading surgeon in New York City, and two of whose operations have been put into film, there is reason to believe that at a future date the operating-room clinic may be supplanted by motion-picture reproductions of operations.

## Appropriation Made for Research in Visual Instruction

THE DIRECTORS of the Commonwealth Fund have approved the recommendation of the Educational Research Committee that $10,000 be granted the University of Chicago for the prosecution of research in visual education. This research is to be conducted under the direction of Professor Frank N. Freeman, Department of Education, University of Chicago.

The work will consist of experiments in public schools to compare the efficiency of visual methods, and particularly to study the effectiveness of motion pictures in comparison with other methods. The special aim of this study is to discover the types of lessons or problems of instruction that are adapted to this method of teaching. The purpose is to determine whether or not the production of educational films is proceeding in the most economical and advantageous direction.

The second part of the study deals with the method by which the motion-picture film may be better adapted to the purpose. This part consists of a more analytical laboratory study of the various factors comprised in the motion-picture film, in order to investigate their effectiveness in detail.

A number of persons are associated in the work, among them being Mr. F. Dean McClusky, instructor in educational psychology at the University of Illinois. Mr. McClusky, who is a Contributing Editor of MOVING PICTURE AGE, has already carried on some experiments in this field, and plans to extend them with the assistance of support from this fund. The co-operation has also been secured of Mr. E. H. Reeder, supervisor of visual instruction in the Detroit public schools.

## Films Appropriate for Mother's Day and Mother's Week

THE FOLLOWING feature pictures have been selected by the National Board of Review as especially suitable for exhibition on Mother's Day and during Mother's Week, beginning May 14. These productions range between five and eight reels in length.

| | |
|---|---|
| DEVOTION | First National |
| DOLLARS AND THE WOMAN | Vitagraph |
| THE GOOD PROVIDER | Famous Players-Laskey |
| HAIL THE WOMAN | First National |
| HOMESPUN FOLKS | First National |
| HUMORESQUE | Famous Players-Laskey |
| MOTHER O' MINE | First National |
| THE OLD NEST | Goldwyn |
| THE OLD OAKEN BUCKET | Gunning |
| ONE MAN IN A MILLION | Robertson-Cole |
| OVER THE HILL | Fox |
| SCRAP IRON | First National |
| TURN TO THE RIGHT | Metro |
| YOUR BEST FRIEND | Warner |

The data on chart-making here furnished will be found equally applicable to other subjects of the curriculum

# CHART-MAKING *for* AGRICULTURAL TEACHERS

J. V. ANKENEY
*Associate Professor in Visual Education, University of Missouri, Columbia*

ALTHOUGH the lantern slide and the modern stereopticon may very often take the place of the chart for teaching, the chart continues and will continue to have its place in classroom instruction. Dr. A. V. Storm, University of Minnesota, in his excellent book, "How to Teach Agriculture," has this to say of charts:

> The chart is the most universally adaptable, uniformly effective, and most economical means yet discovered for concentrating the attention of a group of persons upon the thing to be taught. It can be used in the classroom, in the laboratory, on the land laboratory, in a public assembly room, on the street, in a railroad car, in the field, at a picnic, a fair, a church service, a convention, or any other gathering, large or small, in natural light or artificial light, day or night, in sun or shade. It requires neither special illumination nor inconvenient accessories. Made of proper materials, it may be destroyed after one use without great loss or may be used a thousand times with no other than the initial expense. As the textbook is one of the best friends to the learner, so the chart should become one of the best friends of the teacher. It has special value to the teacher of agriculture because of being adapted not only to his classwork in the school but also to his extension work in the community. Every teacher should know not only how to use charts but also how to make them, because much of the material he wishes placed upon them is local, or recent and changing. Not only should teachers make charts, but it is well to have students in high school make them occasionally for use in reporting their projects or topics at community meetings, graduating exercises, or other public places.

It is essential that the teacher of agriculture know something about the technique of making charts, for three reasons. First, he may wish to make charts for his own use. Second, the chart form of arranging materials may be effectively used on other media; for example, blackboards, lantern slides, motion pictures, bulletins. Third, the teacher needs this information in order that he may guide his pupils while presenting materials in chart form.

Charts may rightly be classified, as to method of making, as follows: free hand, stenciled, traced or transferred, blue-printed, pasted picture, gummed letter, rubber type, or combinations of these methods. The large cloth charts of the International Harvester Company are first made with rubber stamps and brush, and after trial are printed on a printing press.

The first essential to good chart-making is a chart board. This should consist of a firm, smooth, even surface slightly larger than the largest chart to be made. It should not be allowed to warp or crack. Along the right- and left-hand edges, extending from top to bottom, the board should be laid off in inches, halves, and quarters. Some workers attach a tape or steel rule to the board. It is preferable to calibrate the edges with try-square and scribe. The lines are made more distinct with ink. Figures may be printed by hand or made with steel stamps. This board may be set on trestles or hung from the picture molding.

Fig. I. Young Woman Chart-Maker (University of Minnesota), Using Large Chart Board in Construction of Graph Chart

Figure I shows a chart board 72x56 in., mounted on a truck and castors. The board proper is hung with weights and cord so that it can be adjusted as to height. It is made of 1⅛-in. basswood or other soft wood. It is built up of strips glued edge to edge. Cleats with screws and slotted washers on the back provide against warping and cracking.

Figure II shows a very satisfactory method of making a board at small cost. The surface is made of Compo Board[1]—a wall board with a soft wood center. Pulp board does not work so well, as the thumbtack holes do not close up after one using.

Figures I and II show two different methods of attaching a straight edge (at least ¾ in. thick and 3 in. wide) to the board. In Fig. II if double strings are used and are threaded in opposite directions through each screw eye, the results are more satisfactory.

A board like in Fig. I costs from $40 to $60. That in Figs. II and III will, if made 6x8 ft., cost about as follows:

| | |
|---|---|
| 2 pieces of Compo Board 4x6 ft., about | $3.00 |
| 4 pieces of pine ⅞ in. by 4x8 ft.; 5 pieces of pine ⅞ in. by 4x6 ft. | about 1.00 |
| 1 ball seine cord | .10 |
| 2 screen-door springs | .20 |
| screw eyes | .10 |
| nails | .10 |
| | $4.50 |

[1] Minneapolis Compo Board Company, Minneapolis, Minn.

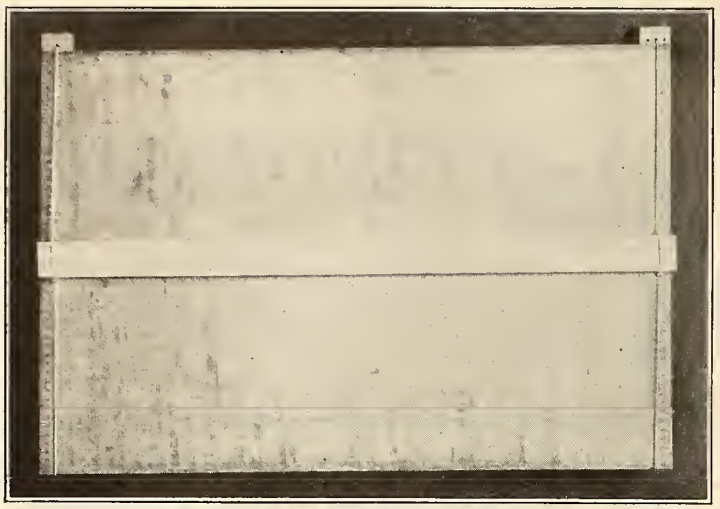

Fig. II. Front of Small Chart Board

At the present time we are using at the University of Missouri one board like in Fig. I, one 6x8 ft., similar to that in Fig. II, and a large drawing board. The major part of our charts are made on cloth 63x72 in.

The chart-maker will need a yard stick, a rule, and an 18-in. blaekboard triangle in laying out his work.

Charts may be made on tough paper; detail drafting paper may be procured in sheets or rolls. This serves well for eharts that are temporary or do not have to be folded. Paper charts may be made more substantial by reinforcing the edges with gummed paper or cloth tape.

Linura cloth and blue-print eloth are filled linen eloths. These cloths are available in a variety of widths and have surfaees that will take paint, water eolor, ink, or pencil. They are rather expensive and should usually be rolled, not folded.

Ordinary sign cloth is valuable for temporary charts. Its cost is slight—10 to 20 eents a yard. It will not stand mueh handling on aecount of losing the filler.

The most durable eharts for all-around school use are made on bleaehed muslin. It is essential that great eare be exercised when purehasing muslin, else results are not satisfaetory. Pequot Brand or muslin of equal quality is very satisfaetory. Insist on good muslin when buying.

Each chart may be classified as to the form that the major part of its materials assume as follows:

1. Statement
2. Tabular matter
3. Graph (see Fig. I)
4. Map
5. Pietorial (see Figs. IV and V)
6. Diagrammatie
9. Cartoon

Eaeh sehool will need two or three fonts of rubber type; this should be plain, round-cornered Gothie.[2] This may be obtained in 3-, 2½-, 2-, 1½-, 1-, and ⅝-in. sizes. It is to be regretted that this style type is not yet available in lower ease as well as eapitals. A sponge rubber or Buek's cushion mount makes the type much easier to use, and one ean more readily secure first-elass results. The manufaeturers of the stamps will supply a high grade of black ink for use with these stamps. *Ordinary stamp pads and ink will not do.*

[2] Martin & Company, S. Clark Street, Chicago, and Salisbury, Schulz Company, Chicago, are, so far as I know, the only concerns making this style of type.

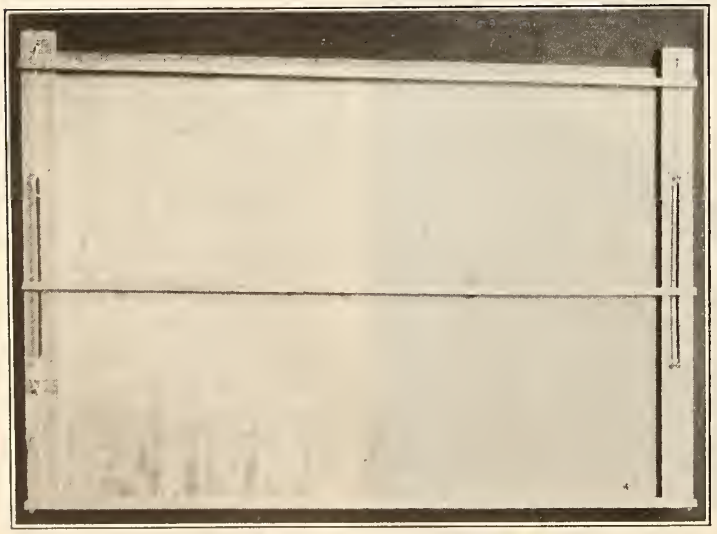

Fig. III. Back of Small Chart Board

A very serviceable stamp pad may be made as follows: Proeure a tin box 1 in. deep with tight-fitting eover. A film vault-can is excellent; cost, 30 to 50 cents. From soft wood ¾ in. thiek saw a pieee ½ in. smaller in diameter than the can. Now eut twenty dises of muslin the same diameter as the board, and two discs 2 in. larger in diameter. Lay the small discs on the board, cover with the large ones, and tack on baek of board. Saturate with ink; clean oeeasionally with a dry rag. Care should be taken not to use too much ink on the pad. The type is best inked by giving each letter a number of light taps on the pad rather than one heavy pressure. The ink must not be pushed up around edges of type if good results are to be obtained. When applying the type to the chart muslin plenty of pressure should be used.

For brush work the beginner will find showeard colors most desirable. These will work on muslin without running. He will also need some showcard brushes of first-quality round red sable. Numbers 8 and 12 will meet most needs. Spoonbill and Payzant lettering

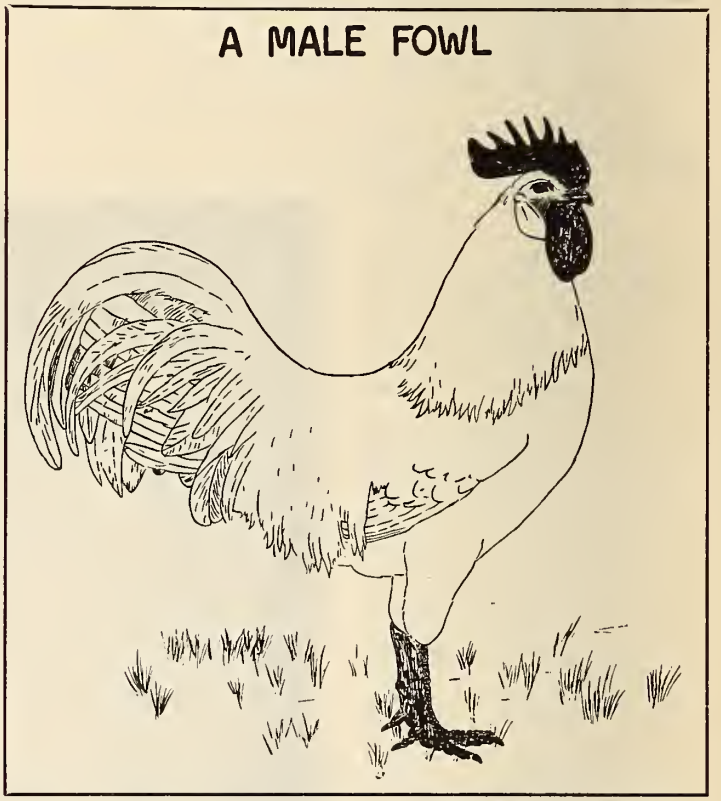


Fig. IV. Pictorial Chart Made by a Visual-Education Student; Enlarged with Opaque Projector, Lines Made with Brush and Showcard Ink, Colorpastello Crayon. Note Style of Type

pens will also be found useful. For lines of light tone or where finished results are not so essential, wax erayons and black colored paper peneils[3] are very useful.

For eolor work where blending and tone gradations are necessary we use pastello crayons rubbed into the cloth with the finger and cloth. After the ehart is finished, the eolors are prevented from smudging by applying Fixatif (white shellac and aleohol) with an atomizer. For work on prepared eloth, Linura, blue-print, or sign cloth, eoach colors ground in japan and thinned with turpentine are very satisfactory.

The opaque projector and stereopticon are useful in ehart-making. Pietures and drawings may be projeeted onto the cloth and traeed. either enlarged or redueed. Other methods of enlarging are by the use of the pantograph, free-hand, and method of greater squares.

One of the most eommon errors in ehart-making is that of making ehart and type too small. Another that is just as bad is to try to put too much on one ehart. "More think and less ink" is a good motto. The chart maker should ask himself:

Is the chart the most effective medium for presenting this material under my conditions?

Does this material lend itself to chart presentation?

*(Continued on page 24)*

[3] Blaisdell Paper Pencil Company, Philadelphia.

Every pastor who reads this remarkably vital contribution will reflect, "Is my church operating in its *broadest* scope?"

# ESTABLISHING POINTS *of* CONTACT

Rev. W. H. Moore
*Pastor, Methodist Episcopal Church, Arkansas City, Kansas*

**"This Is About an Average for Our Children's Meetings," Says Rev. Moore, Who Is Seen in the Upper Left-Hand Corner of the Group**

SOME time ago this church awakened to the fact that it was not reaching the young life of the community in such manner as to assure its future. "What shall we do?" was the inquiry. Many suggestions were made, and various plans were tried with very meager results. There were those who thought the motion picture would help; others thought it would not. For about one year the matter was discussed. It was finally decided that those who believed the pictures would help should be permitted to place a projector in the church and try it out. We bought first-class equipment, and commenced showing pictures in June, 1920. Since that time, except during the hot weather, we have used from one to three programs a week.

We have had our problems, for we were perfect strangers to the business. The field was a new one. Can we get the character of picture we want? If so, where can we get them? What guaranty can we have that we will get what we order? These are a few of the many questions that had to be answered in some fashion. We do not get always just what we want, and probably we never will till pictures are made with our purpose in view. However, we have had only one or two really objectional pictures; we have had many that were good in every particular; we have had occasionally a picture with a feature or two that we did not like. But probably one could not say any more than this for a series of sermons or lectures.

A story, like a painting, consists of lights and shadows; there must be a series of comparisons and contrasts, and often, in order to emphasize virtue, it must be set in contrast with vice. This is true of a story told verbally; it is doubly true of a story told with a moving picture. The story of the Prodigal Son has in it the feature of riotous living—even harlots are mentioned. The story is incomplete if we omit these elements.

But telling that story verbally and with a moving picture are two different matters. It is possible in either case to overdo the vicious element, but in the case of the picture we are in positive danger of doing so. If we give the child such a vivid impression of the vicious element that he forgets the virtuous element, then, no matter how good the story, the picture is damaging. This is, in my judgment, a very important point, and we will never have pictures that will do exactly what the church wants done till pictures are made with a view to securing this point. Commercial pictures are made primarily to entertain; the moral-uplift feature is secondary, or even incidental. Pictures made for the church ought to reverse this order; the picture should be entertaining, but first of all it should be morally uplifting.

Another problem that faced us was order. Not that the people were really bad, but when we had a large crowd of young folks and children together there was much confusion and needless conversation. This, however, is always the case when such a crowd is assembled. The character of the program had nothing to do with it. There were some who believed it did. They said the pictures in the church had demoralized the young folks and destroyed their respect and reverence for the church. This is manifestly not true. The problem existed from the very first, before the use of pictures had had time to produce such an effect.

The truth is, the use of pictures in the church did not produce the condition—it merely revealed it. *Prior to the use of pictures we seldom had had enough young folks and children at any one time in the church to create such a problem!* And, moreover, the condition has steadily improved. *No doubt many of the young folks who attend our services have too little reverence for the church; but many of them now have some regard for the church, who prior to the use of pictures had neither regard nor reverence.* In fact the absence of the young folks from the church for so long a period, prior to the use of pictures, will more nearly account for their want of respect and reverence for the church than will our motion pictures.

The use of pictures has brought hundreds of people to our church, many of whom never before came near it. We have more children than we know what to do with; and every department of the church is more largely attended than it was before we used pictures. I am not assuming that the use of pictures did all this. We have had one very successful revival effort since we began using pictures; and no doubt that and other faithful efforts have contributed to our present degrees of success. The following state-

*(Continued on page 14)*

Here is a story of constructive community work now being conducted in the South

# CONTROLLING *the* FILM *in* GEORGIA

MRS. THOMAS G. BRITTINGHAM
*Chairman, Civic Department, Augusta Woman's Club, Augusta, Georgia*

REALIZING the necessity for some concerted action of the mothers of the country in improving picture plays, a handful of our women met, about one year ago, in response to the call of the Augusta Woman's Club, and formed a Better Film Committee. On this committee were representatives from each of the various women's organizations, who had awakened to the consciousness that something must be done and done quickly to encourage good and discourage evil pictures.

Georgia has no censorship law. Our state administration was not in favor of making any laws that would protect our children from the demoralizing influence of evil motion pictures. Mrs. Woodallen Chapman has correctly named the moving picture an agent of visual education, and all education is not conducive to uplift; some of the pictures were educating our people towards the wrong goal. We knew it, but we were helpless.

### Selection, Not Censorship

Since we could not censor, we decided to select. Miss Louise Connolly, an able representative of the National Board of Review, visited Augusta and gave us valuable instruction on the proper method of selection. We arranged to have monthly lists of those pictures, endorsed by the National Board, sent to our secretary, who arranged with the managers of the theatres, to have the titles of his bookings sent to her two weeks in advance. From these lists the secretary checked off pictures endorsed by the Board of Review, and a paragraph was then inserted in the society column of one of our daily newspapers, the Herald, telling the public what pictures had been selected by the Better Film Committee of Augusta.

The secretary then sent in stories to local newspapers, calling attention to the work of Miss Julia Moore, society editor of the Herald, a woman who is working enthusiastically for community betterment, and was giving valued space gratis in order to co-operate with the Better Film Movement. Our people soon became interested, and the lovers of good films would patronize the selected pictures and remain away from those not mentioned on the newspaper's society page. This was truly constructive service.

Of course it took time to prove the good of this movement, but the people gradually learned that we were protecting them financially as well as morally. Nearly every devotee of motion pictures can recall the time when he realized that he had paid for the sight of an old picture that he had seen the year previous for one half of today's admission charge, but which had been shown with a different title. The National Board lists protected us from these swindles, and the Better Film Committee, by not endorsing them, protected our people. Our people began to look through the daily newspapers, not for the programs announced by glaring, expensive advertisements, but for the neat little paragraphs on the society page that told them the titles of worthwhile pictures.

The secretary of the Better Film Committee induced the managers to send an additional pass to the newspaper that so liberally co-operated in this good work, this pass to be for the exclusive use of the society editor. Without the aid of this progressive newspaper woman the public could not, nor would not, have known which pictures were recommended by the National Board of Review. I note MOVING PICTURE AGE is doing this same work, by publishing lists of endorsed pictures, and I hope every clubwoman will see that the people of her city get this list, for if we know what we *should* see, we will not need to worry concerning what we *should not* see.

### Passing the Good Word Along

As pictures seldom run longer than one day in this city, our censorship would be always useless in protecting Augustans, for by the time we see the objectionable picture it is ready to leave for another city, and censorship could only protect the people of other places from those pictures. So occasionally the secretary would drop a word of warning to the president of the club in a neighboring city toward which some unworthy picture was headed, and this executive, being forewarned, was forearmed.

We seldom resort to actual censorship, as selection is our preferred program. Sometimes we drop a line of praise to a neighboring president when we have a specially good picture, such as "The Barricade," "The Three Musketeers," "Way Down East," "The Four Horsemen of the Apocalypse," "Little Lord Fauntleroy," and others that we wanted neighboring communities to enjoy. The Atlanta Woman's Club extends to us the same courtesy.

The women's clubs cannot improve moving pictures merely by holding meetings, and making speeches, and endorsing this and that. They must show some real practical work before they can achieve results. Men, and women too, have invested their money in motion-picture theatres for the purpose of earning dividends on their investments, and not for the sake of catering to sentiment and moral uplift. They will continue, except in rare instances, to show the picture that draws the heaviest cash receipts, despite the protests of clubs, lodges, churches, or any other organization—yes, despite the protests of the police department, so long as they earn enough to employ expert lawyers to protect them. They will give to the audience what the audience wants to pay for, and who can blame them? Can we blame the railroads for giving to the public expensive chair cars when the public demands them?

No other business but the theatrical and photoplay business is expected to sacrifice dividends for uplift and moral reform. *The best way to bring about reform and improvement in visual education is to accomplish reform and improvement in the tastes and desires of the ticket buyers. Tell them, as we Augusta women did, what is worth their money before it comes into their city, and they will not be so anxious to waste their dollars on that which leaves both a bad taste in the mouth and an empty space in the purse!*

Some clubs in other cities are encouraging special matinees for children, and the representatives of the theatrical syndicates are giving them much encouragement. Matinees for children are a great institution, for the children see only what is fit for their young eyes and minds. But what are we women doing

*(Continued on page 26)*

Mr. Phillips' message would indicate that a projectorless farm bureau is a handicapped institution

# LOGICAL APPEALS *to* INTEREST

E. M. Phillips
*Farm Adviser, Greene County Farm Bureau, Illinois*

IN order that the functions of the farm bureau may be better understood and the kinds of service this organization has to offer be made more available to its membership, community meetings have become an important part of the work of the farm bureau. An important factor in the success of such meetings is good attendance. Interest and attraction are drawing cards for bringing a crowd together in any meeting. Since the coming of motion pictures on a commercial scale in the early years of the present century doubtless there have been more people in attendance at film exhibitions than at all other meetings combined.

The average farmers' meeting as staged in the past has been considered by the average farmer as dry and uninteresting. Farmers' institutes have been poorly attended. Many other agricultural gatherings have fared the same way. Farm-bureau meetings have met with somewhat better response than the old-time institutes, but still have failed to draw the rank and file as they should. The problem then became one of making meetings more attractive in order to increase attendance.

Why not try films? If motion pictures were so successful in drawing people together in our cities and towns, the natural inference was that they would be as successful with the farm folk. Since the advent of successful portable projectors and the production of interesting and worthwhile agricultural films this plan has become possible and practicable.

From the standpoint of the farm-bureau officials motion pictures are not staged merely for the purpose of entertainment. They are a means to an end, though oftentimes the films themselves may teach highly important lessons. Stories of better farm management, better cultural methods, better livestock, better rural social conditions, better country homes, etc., have been put into attractive pictures that not only entertain but instruct. Couple these with the other serious purposes of farm-bureau service and you have abundant reason for assembling the people of a rural community at any time the occasion is suitable.

Since the first year's experience of our farm bureau we have made a limited use of motion pictures, but were obliged to depend upon the film theatres for both buildings and projectors. Hence only a few such meetings were attempted until October, 1921, when the farm bureau purchased a portable projector. Since that time the machine has been in frequent use in all parts of the county.

The first demonstration of the practicability of "films for farm folks" was staged in the farm-bureau tent at the county fair. A tent, of course, does not afford a very dark place for showing motion pictures, but by the aid of a shadow box we secured very good results, even on the brightest day. This showed that an exhibition of motion pictures could be put on in almost any building at any time of day that it might be desired to show pictures. At the county fair we had at least 2,000 visitors in our tent in a single day.

By admission charges to entertainments money might easily have been raised to pay for an outfit of this kind, but the executive committee of the farm bureau felt that such equipment was so important in conducting community meetings that the expenditure was highly justified, so the regular farm-bureau funds were drawn upon to pay for the outfit. Including some accessories our outfit cost us a little less than $300.

During the past winter we held between 25 and 30 community meetings at which no admission was charged. These meetings were held in country schoolhouses, rural churches, town halls, etc., and we had full houses at practically every one of them, except when the weather was very bad and the roads were nearly impassable.

Our meetings seldom last more than two hours—usually less. About half of the time is used in showing pictures and the remainder in talks by members present, the farm adviser, or some outside speaker. From the standpoint of the bureau the talks and discussions are of more importance than the pictures, but the pictures we think are usually more of a drawing card than any other feature of the program. They are the means of boosting the attendance, appealing particularly to men who do not have the reading habit and seldom care to attend a lecture or other similar meetings. We are thus able to get achievements, plans, and purposes of the farm bureau across to members who are not readily reached by our circulars and the articles we contribute to the newspapers.

If care be taken in the selection of reels many valuable lessons may be driven home, not only to the more intelligent farmer but particularly to the farmer with less learning and aptitude for reading. Our state experiment stations and the U. S. Department of Agriculture have brought out many valuable and interesting circulars and bulletins on all kinds of subjects pertinent to farming, but what a woefully few of them are read! But if one of these bulletins be dramatized and put on the screen, how readily it can be put across to even men of small mental calibre! In this manner the story can be told in 15 or 20 minutes, whereas it would require several hours of careful perusal to assimilate the same thing from a printed page. Absorbing the information from the screen is easy and impressive.

We find that farmers enjoy homely pictures depicting the familiar everyday scenes such as planting the crops, cultivation, harvesting, etc., especially those in which modern machinery and up-to-date methods are employed. They like also to see the best types of livestock—animals of show-ring calibre. We have made quite wide use of a reel produced in our own county, on the Gregory Farm at White Hall. This is a picture showing Mr. Corsa's prize-winning Percherons in action before a large crowd of men assembled to attend one of his famous horse sales.

We use the DeVry projector and a white muslin screen. This machine has given us entire satisfacton to date. It is motor driven and the light is furnished by an incandescent lamp. A generator furnishing 30-volt electric current or a storage battery furnishing the same voltage is required to operate the machine. The ordinary farm lighting-plant generator also furnishes satisfactory current. In using the 110-volt city current a rheostat must be employed to reduce the current. We have found it very satisfactory, in showing in rural communities, to use storage batteries. We get a very steady current and good pictures. An ordinary white sheet makes a very satisfactory screen, or pictures may be projected either on a white wall or light tinted walls. The pictures produced by this little portable machine are fully as clear cut as those commonly seen in the commercial film houses, even though the latter use an especially prepared screen.

The big problem of the farm bureau, especially in these pioneer days of its existence, is to establish contact with its members to the largest possible extent. The bureau has developed several very important lines of service that should appeal to every member of the organization. Farm visits on the part of the county agent, consultations with farmers who come to the office, field demonstrations, etc., are among our best means of reaching the membership, but out of a thousand or more members in the bureau it is found that a goodly number of men are not reached by any one of the above activities. Taking the farm bureau out to the members through community meet-

ings and telling the story of its service in the byways and hedges we believe is an important method of reaching men everywhere. Motion pictures are an important factor in this accomplishment.

The story of motion pictures in farm-bureau work would be incomplete without a mention of their influence on the young people, the rising generation on the farm, for the boys and girls take a livelier interest in these meetings than do their parents. It is one of the ways in which the attractiveness of farm life may be played up so that the young people will get a vision of the possibilities of a career of success on the farm.

Most of the films we use are naturally on agricultural subjects, but we also employ other themes for our exhibitions. Farm folks like to get away from shop stuff as well as do people in other vocations; hence we frequently intersperse travelogue pictures, road building, manufacturing scenes, and humorous subjects. Here is a list we have found very satisfactory:

U. S. Department of Agriculture: "Food for Reflection," "A Year with the Flock," "The Farm Bureau Comes to Pleasant View," "The Happier Way," "Grazing in Our National Forests," "Layers and Liars," "The Government Poultry Farm," "Control of Hog Cholera," "The Barbarous Barberry," "Vacation Days in the National Forests," and "Exit Ascaris."

Illinois Agriculture Association: "The Homestead."

Louden Manufacturing Company: "Farm for Sale."

Barrett Company: "Orchards That Pay" and "Our National Capitol and Its Capital Highways."

Perth Amboy Chemical Works: "Putting Your Uncle to Work."

Carnation Farms: "Judging a Pure-Bred Sire."

International Harvester Company: "Corn—Growing and Feeding" and "The Dairy Cow—Milk, Nature's Perfect Food."

Gregory Farm: "Prize-Winning Percherons."

## Establishing Points of Contact

*(Continued from page 11)*

ment, nevertheless, is true: *The church now has the most hopeful outlook it has had for many years, and this hopeful outlook is due to the increased number of young people who now attend our services; and it is obvious that many of them have been attracted to the church by the picture programs.* Scores of people whom we never saw before, come to our weekly community program; many of these we see later in the regular Sunday services. Such crowds, such occasions will bring problems, but most gladly will we welcome problems growing out of such crowds and occasions.

Occasionally we have used our projector on Sunday night. It draws a great crowd, and, when the right kind of a picture can be secured, is a profitable service. My own experience, however, would lead me to doubt the advisability of using picture regularly on Sunday nights. This doubt grows chiefly out of our inability to get pictures suited to our purpose. Still, I would say, if the church cannot reach the people by the ordinary means, and if the picture will get a crowd, I would use the picture occasionally on Sunday night. It is better to preach fifteen minutes to a multitude than an hour to a handful.

If the picture will bring a great crowd of unchurched people, and no other available means will, then by all means use the picture. Before a church can do anything it must establish points of contact. Getting a crowd is the chief means by which this is done; therefore, getting a crowd is a thing of vital importance. The church must reach the multitudes or finally go on the rocks.

There is, however, a special difficulty in using pictures on Sunday nights. The picture simply dominates the situation. If you try to make your address before the picture is shown, the people are thinking about the picture; on the other hand, to hold attention after the picture is shown is more than most of us can do. As to the use of the projector on Sunday nights, I would say that much depends on local conditions; and every church contemplating the use of pictures must be its own judge. Occasionally, when we can secure a picture eminently fit for our purpose, we show it on Sunday night.

Whatever may be said about the use of pictures on Sunday evening, there is no doubt, in my judgment, that they may be profitably used on week nights. Of course if the picture is religious one can speak of his service as such; but we prefer to advertise our weekly program as "A Community Recreation Service." One can do this and yet make it as religious as possible. We aim always to use the moral-uplift picture, and of these there are many on the market.

Usually we have had a combination service, with classes for an hour before the pictures. Our classes have been well attended, but we find the combined program too long. We now have our classes on Wednesday evening and the picture on Monday evening. All children who attend our midweek classes are admitted by pass to the picture on Monday evening without offering or admission. This gives us a quieter time on Wednesday night and makes it possible greatly to improve the program on Monday night. It shortens both services and makes an inducement for the children to attend the classes on Wednesday evening so as to get passes for the Monday-evening program, which we strive to make as attractive as possible.

In addition to this we have a meeting for children each Monday afternoon immediately after school. In this meeting we use two carefully selected reels. At this meeting we teach the children hymns, prayers, scripture, and church manners. This is perhaps the most delightful and helpful service we have in connection with our projector. It puts the pastor and his helpers into direct touch with the child life of the community. The children come by the hundreds; they do not come altogether for the picture, but it is certain we could not get them without it. They delight to sing hymns, and recite scripture, and hear stories, and tell stories themselves. We have the tots sing solos and duets, and recite poetry. We close always with a picture. For this we get all the Bible pictures we can. We use also many geographical and industrial pictures. We try each week to have an amusing little cartoon, or fantastic kiddie picture. This program is free to all children.

We are coming to use our picture equipment much as churches in former days used the lecture course. The picture is better than the lecture course. It is less expensive, far more popular, appeals to the children, and, if proper care is taken, quite as instructive and inspirational. It will not be questioned that the motion picture is the best crowd-getter in our day; and, as far as our experience goes, people do not grow weary of it. This also ought to be said: *The more wholesome the picture the better the people like it.* When we first began we were told that unless we showed a suggestive and questionable line of pictures the people would not come. We have found exactly the opposite to be true: *The higher class the picture, the better the crowd; while a cheap, trashy picture always reacts unfavorably.* We can bring a good picture back and fill the house a second time. Take, for example, a picture like "Behold the Man," and we can fill our house three times with it (and we have a very large auditorium!).

The use of pictures in the program of the church will make plenty of work for the pastor and several others. Unless both pastor and people are willing to work, my advice would be never to equip your church with a motion-picture machine. And yet right here is one of its advantages, in that it affords an opportunity to employ so many people. Our crowd is so large on Monday nights that it takes a full set of ushers to man the house. Then there are the boys who take care of the booth, others who look after the screen, those who have charge of the lights, others who help the pastor in the children's meeting, still others on committees of finance, publicity, bookings, etc. Classes in our Sunday school clamor for nights on which to put on a program in the interest of their enterprises. How to put people to work has been one of our problems, but the picture equipment has largely solved it for us. Perhaps it ought to be said here that *our Sunday school is now double what it was when we began to use pictures.*

Some may say, "This may all be true, but it is not religious." To which I reply that we make no such claim. We have in addition to these programs all the religious services that are ordinarily found in modern churches. Still we never have a picture program without prayer, and gospel singing, and such remarks as can be made from time to time upon moral and religious matters. We use illustrated hymns, missionary lectures, and slides to advertise our Sunday-school and church services. We have music, instrumental and vocal, all of which is of the church type. We endeavor to maintain a positive religious element in all these services. Whether it is religious or not, this is what we face: Thousands of people are going to motion pictures. We cannot stop it; we can protest, but that does not change the fact. What shall we do? It seems wise to some of us to provide this very popular type of modern entertainment under the auspices of the church.

And this is not to say that we will enter into competition with the picture shows. People have always gone to church as much for entertainment as they have for instruction; perhaps never in the history of the church have 50 per cent of the church-going people gone solely from a religious motive. The motion picture dominates in the world of entertainment today, so much so that lyceum courses of music and lectures no longer attract as they did a few years ago.

Shall we turn our children over to the theatre? This is not meant to reflect upon the theatre; many of them are far better than

*(Continued on page 23)*

# *The* NATIONAL ACADEMY *of* VISUAL INSTRUCTION

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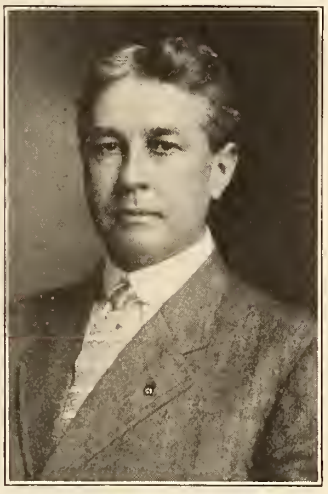
A department conducted by the Secretary of the Academy for the dissemination of Academy news and thought. Opinions here expressed are not necessarily in accord with those of MOVING PICTURE AGE

THE THIRD Annual Meeting of the National Academy of Visual Instruction, held at Lexington, Kentucky, April, 18, 19, and 20, marks the close of the second year of the Academy's existence. This meeting was notable for the absence of expressions of opinions and for the desire to get down to basic truths and principles that would serve to aid the teacher in the public schools of this country.

The impression has been given by some that the Academy is not concerned with the problems of the public school teacher. This idea would have been quickly disspelled had these doubting persons been present at the Lexington session. The Academy and its Executive Committee are bending every effort to make plans that will stand the test of time and will constitute the Academy of real permanent value to the educator in the field. The Academy is not a propaganda organization. At present the greatest handicap to the carrying on of constructive work is lack of funds.



Dudley Grant Hays, Elected President of the National Academy of Visual Instruction

Research in the field of visual instruction as a basis for development of a method of using visual aids and for determining relative values of these aids, as well as to establish a correct technique, commanded a large place on the program of the meeting. F. Dean McClusky, University of Illinois, gave the results of "An Experimental Comparison between Different Methods of Visual Instruction." The General Research Council has granted a fund of $10,000 for a continuation of investigations in this field. In the absence of J. J. Weber, University of Kansas, the Secretary read a paper prepared by Mr. Weber on "An Experimental Study of the Influence of Motion Pictures upon Choice and Conduct." The Academy Committee on Research and Standardization submitted the following report, which was adopted:

> During the year important research projects have been carried out or begun in various parts of the country. Important among these are the results obtained by Mr. Weber at Columbia University and the University of Kansas, by Mr. McClusky at the University of Chicago and the University of Illinois, and by graduate students at the University of Oklahoma. The results of their activity in research are appearing from time to time in periodicals and magazines.
>
> The Committee is glad to announce at this time that the School of Education of the University of Chicago has quite recently secured an appropriation of $10,000 from the Commonwealth Research Fund for research in visual methods in education and that Dr. F. N. Freeman, and Mr. McClusky of the Committee, will be in charge of the project. The work will be done in the Cleveland and Detroit public schools.
>
> The Committee is at work at the present time in an attempt to formulate a national program of research in visual methods in education, in which all institutions in the country interested in research are to be invited to participate. The Schools of Education in the Universities of Kansas, Wisconsin, Chicago, and Oklahoma and Columbia University have already signified a willingness to co-operate.
>
> The Committee, therefore, begs to be continued, and offers the following resolution:
>
> "Whereas, a national program of research is desirable because of the importance of the movement and the need for definite data, and in order to accomplish definitely desired results, and in order to avoid overlapping and duplication of effort, be it resolved, that the National Academy of Visual Instruction hereby urge all institutions interested that have resources and equipment available to co-operate with the Committee in carrying on a national program of research in visual methods in education."

W. M. Gregory, Cleveland School of Education, discussed "The Content of Methods Courses in Visual Education." In discussing this paper the Secretary, Mr. Ankeney, brought out the fact that there are now at least fourteen institutions offering courses in visual method. In the discussion that followed it seemed to be the consensus of opinion that teacher-training institutions should be encouraged to offer such courses. A committee consisting of W. M. Gregory, J. V. Ankeney, J. W. Shepherd, A. W. Abrams, and F. Dean McClusky was authorized to draw up a tentative outline for a first or elementary course in visual method. This outline will be available for distribution by August 1, or earlier if possible; application for copies should be made to the Secretary's office.

The Commitee on Standards is preparing a tentative guide sheet for use in judging motion-picture films and for the guidance of the producer. Also, a group of lantern slides is being produced with the plan of making it available on loan to school systems owning their slide libraries, so that they may have some standard of quality.

The lantern slide came in for its share of the program. A. W. Abrams, University of the State of New York, gave two demonstrations, one on how to use lantern slides in teaching, the other on quality in slides. These demonstrations were of exceptional value to teachers and any others using or producing lantern slides. Dr. Cummings, Buffalo Society of Natural Sciences, read a paper relative to the work of his institution.

F. W. Perkins, in charge of motion pictures for the United States Department of Agriculture, screened some of the films his organization has produced.

Special committees on the projects of a slide-negative library for the Academy and an Academy film-review service made preliminary reports. These committees are at work and as soon as definite plans can be developed steps will be taken to inaugurate this practical assistance to schools and other institutions using visual aids.

It is impossible to state here all the significant happenings of the session. The Academy went on record for standard 35-mm. films on acetate or slow-burning stock. The committee on place of meeting recommended that the time and place of the annual meeting be the same as that of the Superintendence Section of the National Education Association, and that the University Extension Association be urged to meet at the same time and place.

Results of the election of officers may be noted in the roster in the heading of this department.

J. V. ANKENEY,
*Secretary of the Academy.*

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THE FOLLOWING statement of general purposes was received from President Hays just before going to press:

> The National Academy of Visual Instruction plans to give effective aid in the development of visual instruction. It aims to make considerable progress during the coming year toward establishing a national slide-negative library that will be a source of slide supply to all sustaining members; to give as wide circulation as funds will permit to non-theatrical films suitable for educational use and printed on standard-width non-inflammable slow-burning stock; to bring into active co-operation all factors having a direct interest in furthering visual instruction; and to provide well-informed speakers for conventions of all sorts interested in the further development of modern educational equipment and its efficient use.

# BETTER FILMS

*A Department Conducted by*

MRS. WOODALLEN CHAPMAN

*Chairman, Committee of Community Service on Motion Pictures, General Federation of Women's Clubs*

In this department appear each month news items of activities for finer films throughout the country, lists of pictures officially approved by the Federation through its reviewing committee, and announcements by Mrs. Chapman in regard to the Federation's work for better films. Arrangement has also been made by which subscribers' questions concerning the work for finer motion pictures, when addressed to Mrs. Chapman in care of MOVING PICTURE AGE and accompanied by a stamped, self-addressed envelope, will be answered in personal correspondence by Mrs. Chapman.

## SHALL WE HAVE ARBUCKLE FILMS?

A NEW aspect of the motion-picture problem has been brought to the attention of the public through the announcement by Mr. Adolph Zukor, president of the Famous Players-Laskey Corporation, of the intention of his organization to release three films featuring Roscoe Arbuckle. It evidently appears to this organization that the acquittal of the comedian of having been the cause of the death of Virginia Rappe is sufficient to reinstate him in the good graces of the community and to justify the producers in presenting him once more to the public as a film star—although Mr. Zukor did have the grace to add the words "provided there is no public protest."

We who are working for the upbuilding of the nation's life through motion pictures are very grateful for the addition of that saving clause. It indicates a possible openness of mind on the part of the producers, which may enable us to make clear to them the reasons why we cannot accept Arbuckle films as fit for presentation to motion-picture audiences.

We appreciate the producer's point of view in his desire to receive a return on the money invested in these productions. We can understand the feeling on the part of many that it would be a matter of justice to allow the comedian to return to his customary manner of earning his living. But this is a matter that concerns not only the producer and the star, but even more the general public, and must therefore be considered from the standpoint of the effect produced on the minds of those who view the films.

In response, therefore, to the invitation for expressions of opinion implied in Mr. Zukor's final words "provided there is no public protest," the General Federation of Women's Clubs has expressed its views in the following letter sent by its Chairman of Motion Pictures:

New York, April 15, 1922.

Mr. Adolph Zukor, President
Famous Players-Lasky Corporation
485 Fifth Avenue
New York City

Dear Sir:

Your announcement that it was your purpose to begin the release of films featuring Roscoe Arbuckle, provided there was no protest on the part of the public, has attracted the attention of the General Federation of Women's Clubs, in which organization I have the honor to be Chairman of Motion Pictures.

We appreciate your attitude of willingness to listen to the voice of the people, and, as two million five hundred thousand women who help to make up the general public and are keenly alive to all matters of public welfare, we are glad to take advantage of this opportunity to let you know the feeling of the members of our organization upon this vitally important matter.

We have no doubt that you are considering the question of using Arbuckle films from the standpoint of a producer who wishes to receive a return on his investment in these films and who also wishes to be just to one in his employ. We, however, look at this matter from the standpoint of the audience and consider the effect of your action upon the life of the nation.

Whether Arbuckle was concerned, directly or indirectly, in the unfortunate death of Miss Rappe is not the question which must be considered, nor even the matter of his acquittal. The fact remains that he is associated in the minds of all newspaper readers with scenes of contempt for conventionalities which are observed by all right-minded people, of loose living, even of debauchery. It is impossible to mention the name of Arbuckle or to read it in print without bringing to mind the disgusting scenes so sensationally described during the course of the trial recently ended.

To throw upon the screen the picture of the man himself would be to recall to the minds of all beholders, in the greatest vividness, all the nauseating details of the entire case. It would cause the case to be discussed over and over again. It would, in other words, keep ever present in the public mind all the moral degradation brought forth by this sordid affair and would, therefore, be unquestionably *detrimental to public morals.*

This is more than a question of allowing a producer to get a return upon an investment already made. It is greater than a question of possible injustice to one man whose life laid him open to such an attack. It is solely and entirely a question of justice to the public. The public has a right to demand that it be allowed to forget the whole nauseating matter, that the minds of those who go most frequently to the motion-picture theatres—the young people—shall be permitted to return to an atmosphere of clean thinking and right living.

It hardly seems to us that a great concern like yours can afford, by putting on these pictures, to strengthen in the mind of the general public the impression which is already so widespread, that producers care nothing as to the moral standing of their stars but are ready to capitalize any kind of notoriety. This would be most unfortunate, and we therefore trust that, for the sake of your own organization, and even more for the sake of helping to build the right kind of moral fibre in the nation's life, you will reach a final decision to show no more Arbuckle films, either at the present time or at any time in the future.

May I hope for an assurance from you at an early date that you have reached this decision?

Very truly yours,
(signed) WOODALLEN CHAPMAN,
*Chairman of Motion Pictures.*

The New York newspapers, under date of April 19, published a statement from Mr. Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., stating that the three Arbuckle films mentioned in Mr. Zukor's announcement had been withdrawn from circulation, that ten thousand bookings already made had been canceled, and that the matter of the future release of these films was to be given the most careful consideration.

It is evident from this action on the part of Mr. Hays that he, at least, recognizes the tactical blunder that would be committed by the industry if it allowed these films to go forth so soon after the close of the trial as to make it appear that there might be an attempt to reap a commercial profit from the salacious notoriety gained by the comedian.

Although the lapse of time might mitigate to some degree the storm of criticism to be aroused by the showing of these films, the principle underlying the question at issue must necessarily remain the same. Therefore, another letter was sent to Mr. Hays voicing the opinion of the Federation as to the possibility of future showings of such films.

April 19, 1922.

Mr. Will H. Hays, President
Motion Picture Producers and Distributors of America, Inc.
522 Fifth Avenue
New York, N. Y.

Dear Sir:

On behalf of the General Federation of Women's Clubs, I wish to thank you for your action in relation to the Arbuckle films.

The announcement of Mr. Zukor that these films were to be released must have come as a shock to all right-minded people, and the announcement of bookings in different parts of the country has called forth expressions of severe censure and deeply stirred indignation.

I note that the matter of the future release of these films is to be taken under consideration, and I therefore request the privilege of expressing the feelings of the two

million five hundred thousand women of our organization.

This is not a question to be decided solely from the standpoint of the producers, who naturally wish to realize a return on an investment already made, nor that of one in their employ to whom they wish to show fair consideration. This is a matter which vitally affects the life of the nation, and, as such, calls for the conscientious consideration of all true-hearted citizens.

It is impossible to dissociate Roscoe Arbuckle in the public mind from the revolting scenes of licentious conduct which have been so sensationally described in the newspapers. The fact of his acquittal of the most serious charges made against him in connection with Miss Rappe's death does not change the fact that the life he was leading was of such a character as to lay him open to such an attack.

It may be true that he is no worse than hundreds of other men whose lives have not been disclosed to the public gaze, but the fact remains that his name is inevitably associated with nauseating details of immorality. To throw his picture upon the screen would be to bring back to the minds of all observers the whole degrading story and would lead to endless repetitions of the case in all its varied aspects, thus keeping continually prominent mental pictures of immoral acts which must inevitably, through the power of suggestion, prove to be conducive to moral laxity and therefore detrimental to the public welfare.

For the sake of the integrity of the nation's moral fibre, we of the General Federation of Women's Clubs urge that your influence be exerted to ban *forever* Arbuckle films.

We shall await with eagerness the reply which will give us the assurance that the desired decision has been reached.

Very truly yours,
(signed) Woodallen Chapman,
*Chairman of Motion Pictures.*

The producers may feel inclined to ask why they should be compelled to allow those outside their industry to suggest to them what products they shall be permitted to market. They may claim that the manufacturer of shoes is not obliged to submit to the interference of outsiders in the conduct of his business, and that the dry-goods merchant is not prohibited from selling a certain style of garment.

We would call the producer's attention, however, to the fact that through the government the people do make known their requirements with no uncertain voice. No longer is a manufacturer allowed to pass off shoddy material upon the unsuspecting public, or to sell adulterated goods at his own pleasure. The public is protected by law from such procedure, and this law regulates all industries.

Before modern methods of city sanitation had been developed, the individual householder disposed of his refuse in whatever manner suited his personal judgment. When the investigations of science, however, made known the fact that disease germs were there propagated and disseminated, such individual freedom was curtailed and all citizens were compelled to dispose of filth in accordance with the sanitary regulations of the city government.

Today we know that mental filth is as deadly as physical refuse. We have a right, therefore, to demand that the public shall be protected from any unnecessary stirring of these cesspools of thought that may spread contamination throughout our various communities.

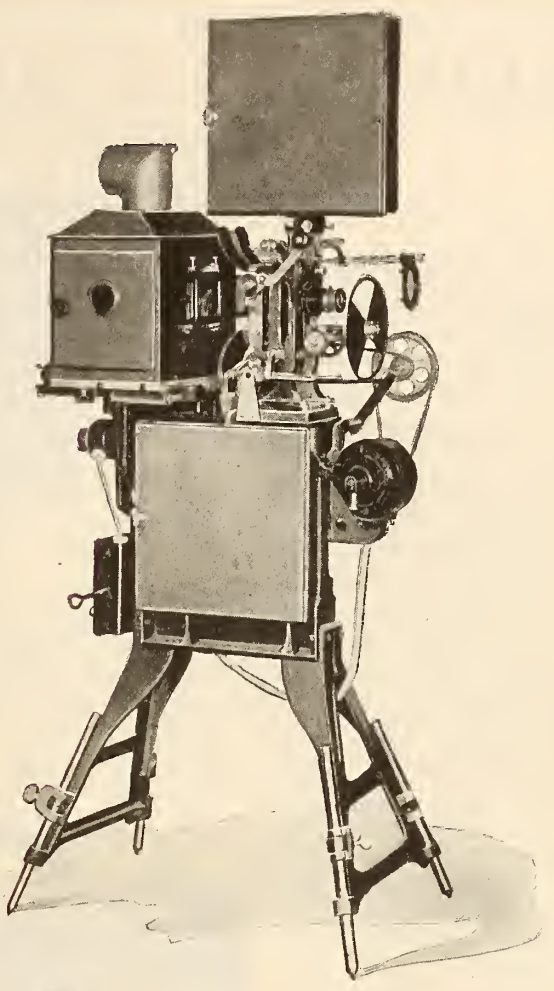
What we, as a people, need at this time is to forget this tragic, sordid affair, and others like it, and turn the eyes of the mind to dwell upon mental pictures of God's outdoors, where the pure breezes blow and the light of heaven fills the soul with longing for better things. To our motion-picture producers we say, "Present to us the pictures that not only bring laughter to the lips, but also refreshment to the soul."

## WORTHWHILE THEATRICAL FILMS

Cardigan. Kendall Production, distributed by American Releasing Company. The battle of Lexington, Paul Revere's ride, and other well-known Revolutionary events are shown free from anachronisms and in an inspiring manner that stirs the patriotism of the audience. One or two scenes of young women fighting to defend themselves might well be shortened, as well as the massacre of the Indian children.

Come On Over. A Rupert Hughes story; producer, Goldwyn. From its opening views of the glorious mountains and lakes of Ireland to its closing scenes of the Irish jig in which young and old, rich and poor join, this story is one to delight the heart and leave a smile on the lips. The golden thread of neighborly kindness running through the picture awakens a corresponding love for human kind in the heart of the beholder.

Our Mutual Friend. Distributed by Wid Gunning, Inc. A faithful rendering of the well-known novel by Dickens, produced with remarkably accurate atmosphere. Every effort has been made to keep the gruesome elements of the story in the background, and the final impression left with the audience is that of the great value of true love and abiding faith.

# "The Veriscope"

The only really high-grade, low-priced professional projector in the world. Not a toy or an experiment, but has been in constant service for ten years in various theatres, churches and schools.

Height, 6 feet—Net Weight, 193 pounds.

Quantity production now permits us to name a price of

## $297.50

for this modern motor-driven projector fully equipped with either our improved Mazda outfit as above illustrated or with a very large lamp house and arc lamp, including projection and stereopticon lenses, reels, rewinder and all appurtenances complete and ready for operation.

*Built and guaranteed by*

## C. R. BAIRD COMPANY

**243-245-247 East 151st Street**
**NEW YORK**

# MECHANICS *of* VISUALIZATION

*A Department Conducted by*

AUSTIN C. LESCARBOURA, *Managing Editor of The* Scientific American

In this department appear each month discussions of the important materials of visual instruction —projectors, films, stereopticons, slides, screens, cameras, lenses, and other items of equipment on which the non-theatrical exhibitor should possess authoritative and impartial information. It should be distinctly understood that all expressions of opinion emanate from Mr. Lescarboura, and that MOVING PICTURE AGE takes no stand upon the opinions expressed in this department.

? What problems are handicapping you in your visual instruction work? Mr. Lescarboura stands ready to answer by correspondence the questions of any subscriber pertaining to equipment, when the inquiry is addressed to him at the office of MOVING PICTURE AGE and is accompanied by stamped, addressed envelope —*The Editor.* ?

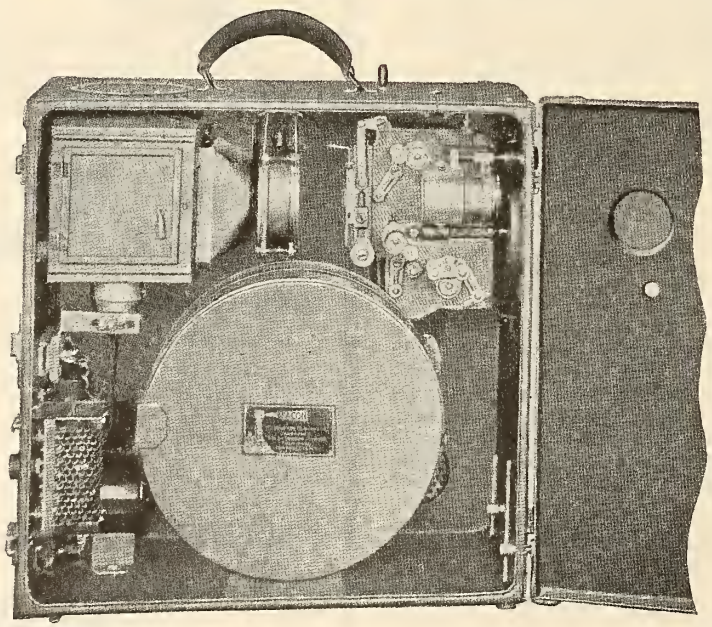
## OUTSIDE OF THE PROJECTOR

UNTIL that happy day arrives when all motion-picture film will be printed on slow-burning stock—and that day is eventually going to arrive—it is necessary for all of us to exert every possible effort to the end of safeguarding our audience and ourselves against fires.

Too often the safe handling of highly inflammable motion-picture film is limited to actual projection of the picture; that is to say, our present-day projectors are so well designed and constructed that motion-picture film fires are reduced to an absolute minimum. In fact, the most that can burn in the average film fire in a projector is a few inches of film that happens to be traveling between the top and bottom fireproof magazines. But the great source of danger is in the handling of the film outside of the projector.

It goes without saying that no one who is an incessant smoker should be allowed in the immediate vicinity of exposed films. Furthermore, all films, when not actually being projected or rewound, should be placed in their tin cans. In running the non-theatrical exhibition, the various cans of films should be arranged near at hand in regular order, and the cans should not be opened until the operator is ready for each reel. Only too often we come across several reels of inflammable film absolutely exposed, ready for handling. Such exposed film is a source of potential danger, and this practice should be seriously condemned wherever it is encountered. Furthermore, the various reels, just as soon as they are released from the projection machine, should be placed in their respective tin cans and put out of the way.

The utmost precautions should be taken against fire when rewinding, and only one reel should be exposed at a time in carrying out this work. In the large motion-picture theatres no end of precautions are taken in handling films. Special steel containers are sometimes used to hold the reels, so as always to keep the films in fireproof containers but at the same time make them instantly available for use. The rewinding table in some instances may have a drop member that falls in place, and covers up the entire rewinding table in the event of a film fire. In view of these elaborate arrangements practiced in the commercial theatre, it goes without saying that a little care will go a long way in the non-theatrical performance by way of insuring the safety to which every audience is entitled.



The Beacon Projector. Other Portable Projectors, Illustrations of Which Are Precluded Because of Space Limitations, Are: Aladdin, American, Cosmograph, Hallberg, Motiograph, National, Pathescope, Universal, and Victor Cinema

## FEATURES OF THE PORTABLE PROJECTOR

AT this stage in the life of this department we come to a detailed discussion of the various types of projectors for non-theatrical use. The first class we are going to cover is the portable or so-called suitcase type.

There are many offerings in the portable or suitcase type of projector, although this class of machine is only a relatively recent development in cinematography. The first attempts at producing a portable projector generally took the form of a clumsy mechanism with exposed film reels, hand driven. The author well recalls a machine of this kind that he enthusiastically borrowed for the examination of some reels of film he had made, and which he just as enthusiastically returned in very short order. The machine had as part of its optical system a prism, so that the beam of light, after passing through the film, was thrown at right angles onto the screen. The film was held on exposed reels, which made the danger of fire quite marked. The shutter was a large affair, mounted on the side of the projector, which from a projection standpoint was in this case really the front. The hand drive was accomplished through a large, unwieldy crank at the side of the machine, which became the back because of the right-angle projection. Needless to say, cranking was a hard job—and a noisy one, too—while the film suffered no little hard wear in passing through the machine.

We may well be pleased that this early type of crude portable projector has passed into oblivion. The present offerings form a marked contrast with the early machines. First of all, they are properly designed and constructed so as to pass the film through with a minimum of wear and tear; secondly, they are motor-driven, so that the operator has little more to do than press a button to start, and press it again to stop; thirdly, all the mechanism is enclosed in a fireproof case, reducing the fire hazard to a minimum; fourthly, the projection qualities have been so improved that the screen results now compare favorably with the work of the large machines, within the limits set.

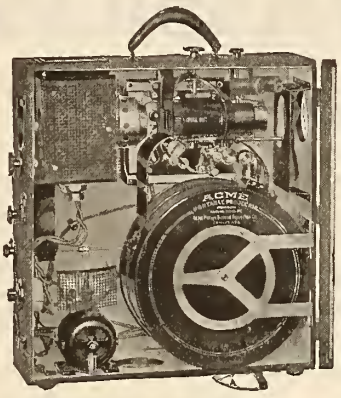
As in other types of motion-picture equipment, the portable or suitcase projector has been considerably standardized in recent years; and so in this survey of the offerings, as in future surveys of other types, we are going to confine ourselves to a general review of all offerings considered typical of this category, without mentioning specific names.

In considering the portable type of projector, please bear in mind at the outset that it is not a toy. While it would not do to use a suitcase or portable projector to show films in a large theatre, it also follows that it would be sheer nonsense for a traveling salesman to carry a professional projector about with him in order to show films. Each machine has a definite scope. The portable or suitcase type has a wide scope and can take care of it very well indeed. In the first place, its main application is in all cases where extreme portability is desired. The salesman can make good use of the usual portable projector, weighing as it does but 20 to 30 lbs. Setting up the projector is an extremely simple matter, and can soon be mastered by anyone with little practice. Current is supplied by the nearest lamp socket for both the lamp and the motor. These same features make the portable or suitcase type quite suitable for use in the classroom. A larger projector is not readily portable, and, when it is necessary to use a projector in a number of different rooms throughout a school, the portable projector is at its best. Again, the portable or suitcase projector can be used in the school assembly room, the church, the club, and elsewhere, if the throw is not too great and if the screen size is not excessive.

All portable machines today, except those using non-inflammable

or slow-burning film, are provided with fireproof cases. In some instances the film is contained in fireproof magazines that fit inside the carrying case, while in others a fireproof partition is employed between the driving motor and the lamp house. In still other suitcase projectors no interior fireproof magazines or partitions are employed, as the designers have felt that these are unnecessary.

That the danger of fire has been reduced to a minimum in many of the portable or suitcase projectors is evident from some of the tests that have been conducted along these lines. The manufacturer of one of these machines in recent tests before state fire officials demonstrated that it was impossible to ignite the film, even when the automatic fire shutter was removed. When the light was finally forced so as to ignite the film, only one frame of the reel could be burned. The snubbers on the film shoe, as well as the snubber tube and the additional fire guard with which this particular projector is provided, prevented a spreading of the conflagration beyond the source. Guards that prevent the film from coming in contact with any place that permits of any chance of fire are also provided on this particular machine, as well as in many other of the offerings in this class.



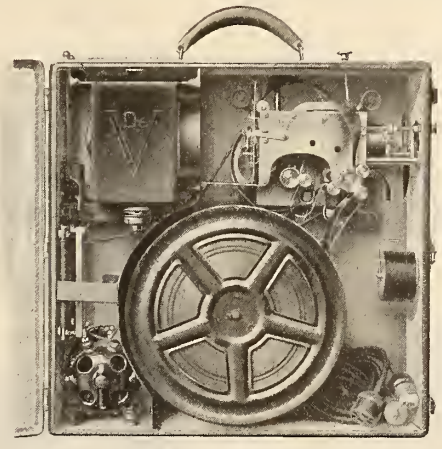
The Acme Projector

In another convincing test a thousand-foot reel of inflammable film was ignited with a match inside of the projector, and the door was closed. The film smoldered, but at no time did open flame appear on the outside of the projector case. During these tests the machine was picked up and carried about while the film was burning inside the case. This refutes the generally prevalent belief that films when ignited are explosive. Films by themselves are not explosive. Under certain conditions, where the film has been ignited but is decomposing rather than burning with a flame, in a closed space, it generates certain gases that, when mixed with air, may prove explosive. But films, by themselves, are not explosive, nor are they spontaneously combustible.

So the portable or suitcase projector is now designed and constructed so that the fire hazard is reduced to a minimum. In a number of offerings the optical system has been arranged in such a manner that it is virtually impossible to ignite the film even if it is left absolutely still in the full light of the lamp house. This is accomplished by the use of certain lenses or by a special water-cooled condenser. Again, in some offerings a special form of lamp is employed that has a minimum of heat for the maximum light on the screen. Then again, there is much slow-burning film of standard width now available, and in time probably all our films will be of that kind.

All present-day portable or suitcase projectors are provided with electric motor drive, and with a hand drive in case of emergency. The motor drive is controlled by a simple switch for starting and stopping, and also with a rheostat so that the speed may be varied. In many offerings the motor drive is reversible, in order that the film can be run backward or even rewound in this manner.

The question of threading and the general accessibility of the operating parts is an important consideration in considering a portable or suitcase projector. Some machines are not as convenient as they might be, but for the most part the designers of late have given a good deal of thought to this phase of the machine and their models reflect good judgment. Indeed, some of the offerings have the case arranged so that it opens up on two or three sides so as to give the maximum accessibility, and in at least one offering the mechanism is mounted in such a manner that it can be swung out clear of the case for re-threading and general inspection. Most machines of this type have the film reels side by side, since this arrangement makes for compactness. In the earlier models, before the designers fully appreciated how the film could be twisted in order to use side-by-side reels, it was not uncommon practice to mount the reels one above the other, making a very tall machine and one truly resembling the usual suitcase. The present scheme of placing the reels side by side makes necessary a rather elaborate threading of the projector, but this is well worth while in view of the compactness. A few offerings make use of a hinged magazine which can be swung up and out of the case in order to give a straight feed for the film, with one reel above the other, so that the threading and operation can be simplified. It is a matter of choice whether this arrangement is employed in preference to the usual side-by-side plan.



The DeVry Projector

The usual machine of this general class is intended for use on 110- or 220-volt direct or alternating current. By using the universal type of motor it is possible to use the machine interchangeably on either kind of current. However, for use where commercial current does not exist the machines are obtainable in special voltages to be operated with isolated power plants, or in conjunction with a special generator that is driven by the automobile power plant. In some cases the generator is driven off the engine shaft by means of a gear-and-chain drive, while in others it is mounted on the running-board and driven by means of a belt off one of the rear wheels, which have been jacked off the ground. This source of power permits the portable projector to be used anywhere, especially for outdoor shows.

Aside from the strictly suitcase type of projector there are certain variations slightly outside this class. Thus, there are machines of real compactness but somewhat heavier construction than the true portable type, and weighing in the neighborhood of 50 lbs. One of the offerings of this kind may be used for either films or lantern slides at will. All the mechanism is enclosed in an aluminum case. The lantern-slide projector is arranged on top of the motion-picture projector and makes use of the same lamp house, which is shifted upward into position when slides are to be used. Such a machine, and others of this general class, are still portable within the general meaning of that term, yet are sufficiently heavy in construction to give a somewhat better service than the lighter machines. Another offering is arranged with a case that holds the reels, and with the projector proper mounted on top of this case. The latter member can be provided with four legs. Such a machine has greater possibilities, of course, than the suitcase type, yet still remains within the category of portable machines.

The question of rewinding films is an important one for the non-theatrical projectionist, who is not apt to be provided with regular rewinding equipment such as is to be found in the theatre. In this respect it is well for us to pay some attention to the rewinding facilities afforded by some of the offerings. Provision for rewinding is to be found in certain portable projectors, either by motor power or by hand. Still, this is only an added refinement, and after all it should not be a determining factor in the choice of any given machine.

## THE QUESTION OF NEGATIVES

JUDGING from the inquiries that are being received of late from the numerous readers of this department it appears that there is considerable interest not only in the projection of films but in the making of films. That is to say, many readers of this journal are displaying an increasing interest in the camera end of motion-picture work.

It is perhaps too early at this time to discuss the cameras and how they are employed; but we are frank to say that we shall eventually touch upon that phase of motion-picture work at considerable length. For the time being, just a few words concerning the filming of motion-picture subjects.

As in any other kind of photography, in motion-picture work we deal with a negative and a positive. The negative is made in the camera and is the master picture, so to speak, from which any number of positives or copies may be printed. The negative stock or film comes in rolls of 200 and 400 ft., as a general rule, carefully sealed in lightproof and moisture-proof tin boxes, because the film is highly sensitive to light, and moisture is apt to harm it. Negative film can be obtained in both the non-perforated and perforated state. The large motion-picture producers with extensive laboratories of their own generally prefer to do their own perforating, for the reason that they can save money by purchasing the film in the plain state and then doing their own perforating work, and this method insures perhaps greater accuracy; but for the little fellow it is certainly more advisable to buy the film already perforated. Negative film, perforated, costs 4 cents per foot, and for this reason it should be employed with a good deal of thought and care. It is too expensive to be wasted. Every scene should be studied and rehearsed before "shooting" the action, since wastage soon runs up into considerable money.

Now when the film has been exposed in the camera, it must be developed. While the non-theatrical man may wish to do the developing himself, using the various kinds of equipment now on the market for this purpose, we are certainly not going to advocate this move very enthusiastically. Much depends on the proper development of the negative; indeed, many an under-exposed or over-exposed film is salvaged by careful development, for the reason that the motion-picture negative emulsion has quite a latitude, and careful handling in the darkroom does much to save an otherwise hopeless negative. The amateur developing outfits are only recommended where one is far removed from any laboratory. In such cases they

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THE PASSION PLAY
IN 3000 FEET OF FILM NEW PRINTS
NOW AVAILABLE FOR YOUR USE
We will be pleased to furnish you with our new list of films upon application.
LEA-BEL FILM COMPANY
804-806 S. Wabash Ave. CHICAGO, ILLINOIS

should serve the purpose if directions are followed accurately.

The negative should be send to a reliable laboratory. The usual price for developing film is 2 cents per foot, although certain laboratories will develop negative for 1 cent per foot.

Once the negative is developed, the next step is to have a print made, for it is the print, after all, that is used ultimately. There have been processes introduced from time to time for developing a motion-picture negative as a positive, but these processes are quite delicate and by no means positive in their results. So there is no true substitute for the positive print at this time, although there are no end of inventors who claim to have practical processes for making a positive out of a negative. Hence we must have a positive print made from the negative, but only after the latter has been edited and cut so as only to leave such portions as have real value. The cost of a print varies from 4 to 5 cents per foot, including the stock. Thus we have an ultimate expense of from 9 to 11 cents per foot for the work. Considering the scenes that are not used and the possible retakes, it must be obvious that the cost per available foot runs considerably higher than these figures, and at that we have not figured in the labor. So it is at once obvious why film producers charge a high price for the filming of special subjects.

# GOSSIP-GATHERING *on* FILM BOULEVARD

THE NEW catalogue of the Pathescope Company of America, Inc., Aeolian Hall, New York City, is a comprehensive edition that should prove of great practical value to the user of Pathescope films and of special interest to those who contemplate the installation of safety-standard film service. The volume is edited by A. G. Balcom, assistant superintendent of schools, Newark, N. J., and the associate editor is G. P. Foute, formerly of the educational department of Underwood & Underwood.

The catalogue is 243 pages in length, and lists 575 subjects, with more than two thousand cross-references. The material is arranged both by classes and by alphabetical titles; and under each main title are given the subtitles, so that the instructor may know exactly the material with which he is to work. Other explanatory comment is also made for the assistance of the teacher.

* * * * * * *

Kinema Film Service, 808 S. Wabash Avenue, Chicago, announces that it has purchased rights on the film "Confession" for the states of Indiana and Illinois. This picture enjoyed a remarkable run last year, and is claimed to be excellent material for the non-theatrical field.

* * * * * * *

A recent issue of a Baltimore newspaper carries an article concerning Harry Lewy, president of the Lewy Studios, 853 N. Eutaw Street, Baltimore, whom it claims to have originated the idea of popular education through industrial motion pictures. Mr. Lewy's organization has produced considerable industrial material, among the productions being those filmed for the State Conservation Commission and for the Young Women's Christian Association of Baltimore.

* * * * * * *

The Jawitz Pictures Corporation, 729 Seventh Avenue, New York City, has secured distribution rights on "Johnny Ring and the Captain's Sword." This production has been very well received throughout the country for school and church showings, and is claimed to have distinct merit.

Special Announcement
By special arrangements and for a limited time only, the great picture, "CONFESSION," is now available for bookings in the States of Indiana and Illinois by
THE KINEMA FILM SERVICE
808 S. Wabash Ave. Chicago, Ill.
*The exchange for Church and School.*

MOTION PICTURE APPARATUS
WONDER VALUES
Motion Picture Cameras, priced from $75.00 up
Universal Cameras, 400 ft. Capacity, at $255.00
C90 De Vry Projectors, like new, . . $135.00
New Cosmograph R. I. Projector, . . $135.00
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BASS CAMERA CO.
Dept. 210 109 N. Dearborn St., Chicago

# HIGHLIGHTS

*Films Reviewed by the Editor*

## DAYS THAT WERE

IT'S just a tale of kindred spirits seeking freedom—this production entitled, "A Boy, a Bear, and a Dog." The boy wants to play ball with the fellers instead of chopping wood and paying the rent money to the landlord; the bear wants to nose around at leisure among the thickets and dead logs rather than walk beat before those eurious humans; and the dog craves the freedom merited by a real dog, far from the sickening collar and strap.

But it's a story that is appealing because of its simplicity, and because it has the element that is irresistible to every person, adult or ehild—the animal element. The youngster, proclaiming himself on strike because home duties are imposed upon him on Saturday, rescues the dog from the hands of a gang of boys, and later the pair is joined by the escaped but entirely amiable bear. The three make for the woods, where adventure of a most "unwoodsy" character awaits them. What that adventure is, and how the tale terminates, I shall leave you to discover; but I do want to say that both young folks and adults would find considerable enjoyment in this film.

"A Boy, a Bear, and a Dog," in two reels, is distributed in the non-theatrical field in Illinois, Indiana, Iowa, and Wisconsin by the Fine-Art Film Company, 804 S. Wabash Avenue, Chicago.

## COMEDY WORTH SCREENING

WHENEVER in search of the nearest possible approach to comedy that is both elean and amusing, I turn to the distributor of Harold Lloyd eomedies, and usually I am not disappointed.

"Number, Please!" which I viewed for discussion in this issue, is certainly far funnier than most of the comedies now being released for first runs in the theatres. As for its cleanness, it is on a par with the average Lloyd comedy and therefore conspicuously cleaner than the average comedy of other producers; but remember that these reviews only *suggest* material for consideration.

The action of this comedy centers at an amusement resort, with the usual comedy personnel of two boys and a girl. Perhaps the funniest part of the picture is found in the vain efforts of the infatuated Harold to perform what is considered manifestly impossible in this year of 1922—transact business over the telephone. The situations that develop were sufficient to cause the exchange men at the showing I attended to laugh as heartily as would any person who had purehased a ticket—and is not this a millennial achievement for any comedy?

"Number, Please!" in two reels, is distributed by Pathe Exchange, Inc., 35 W. 45th Street, New York City, with branches in the larger cities.

## "*The* RIDER *of the* KING LOG"

IN response to the inquiry of a MOVING PICTURE AGE subscriber I have taken for eomment here a film based on one of Holman Day's justly celebrated stories of life as lived in the North Woods.

I believe that "The Rider of the King Log" succeeds in achieving the North Woods atmosphere so necessary to interpretations of Holman Day's writings. The leading character—a rough lumber owner with a heart of gold and a boundless love for his daughter—is portrayed in such fashion as to make definite impression upon those who view the film, and the spectacle of the funeral, for instance, is one that is entirely successful in putting over its message convincingly. I am by no means satisfied, however, that so much footage was demanded for the portrayal of the dying man's elaborate preparations; but such weaknesses are liable to appear in all but the most masterly productions.

This picture will be accceptable, I believe, after a few of the subtitles have been cut out of the film. In connection with this I would suggest that you read the editorial in this issue on the subject of films that need cutting. It will possibly serve to reinforce your ideas on the subject, and oftentimes a word from the exhibitor himself results in constructive action when a score of editorials could have accomplished nothing.

"The Rider of the King Log" is distributed by Pathe Exchange, Inc., 35 W. 45th Street, New York City, with branches in the larger cities.

## *The* IDEA IS SOUND!

THE NATURE of this production is such that it demands careful attention before either pastor or school man decides to rent it. The story is built around the inescapable fact that the salaries of educators and ministers are usually far lower than the character and calibre of their work warrant. In such a case you alone shall say whether or not you wish to consider the film for rental, for the material is obviously on a subject that requires handling with gloves.

This production has some merit. It tells capably enough of the professor who ekes out a miserable living on his salary, while the shoemaker next door enjoys life with a comfortable home, a well-fed family, and a shiny Ford. It also shows the gay life at the country club (the distributor himself has faithfully promised me that he is cutting this according to my opinion, and that it now lacks its previous objectionable features), and manages to develop effective material in contrasts.

I realize that the following assertion is equally applicable to scores of more or less meritorious productions, but it eries for attention in this film: the theme is disagreeably overplayed at several points. The judicious use of shears would shorten this picture but add to its actual effectiveness. I do not consider it true portrayal of life when the poor professor's wife feeds her cat out of the neighbor's garbage pail, nor when she reaches through the neighbor's kitchen window and confiscates the chicken in the pan.

In spite of these objections, "The Blot," which is seven reels in length, has enough merit to warrant careful examination, and with a number of cuts should prove very satisfactory.

"The Blot" is distributed in the non-theatrical field in Illinois, Indiana, Iowa, and Wisconsin by the Fine-Art Film Company, 804 S. Wabash Avenue, Chicago.


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## Establishing Points of Contact

*(Continued from page 14)*

they are given credit for being. But the theatre is commercial; its first aim is to entertain, and get returns. The mere fact that the child goes to the theatre is not the most consequential matter. *The fact that he does not go to the church is the thing of vital concern.*

Now if the church of today employs this most popular method of entertainment, so as to attract the children and youth and build itself into their growing characters, it is but doing what the church did in other years when it installed organs, orchestras, choirs, anthems, chimes, art glass, and other accessories, or what the church did when it used the lyceum course to attract people. It will be observed, I think, that those who use pictures in their church program are usually less opposed to the theatres than those who do not use them. Probably the reason they oppose them less is because they fear them less.

As the printing press and the printed page, the musical instrument, and music itself have been dignified and sanctified because the church has made use of them, so may the projector and the picture film be dignified and sanctified. Nothing has been used for mercenary ends more than the printed page; and yet the church has found in it a most powerful ally. How unspeakably foolish it would be for the church to refuse to use the printing press or the printed page simply because both have been used at times for unworthy ends!

We are today grateful that the church was wise enough to do this. This policy and practice of the church largely redeemed the art of printing, and made it a powerful factor in the realm of morals. Not only so, but such policy saved the art of printing from falling almost exclusively into the hands of irreligious and unscrupulous men. The picture projector is now as powerful as the printing press, and if the attitude of the church is to be as sane toward the former as it was toward the latter the projector will also be largely redeemed. But if we shall refuse to use the projector simply because in some instances it has fallen into the hands of unworthy men, and these men have used it for mercenary ends, we shall in that case commit the folly that we can clearly see would have been unspeakably stupid in our fathers.


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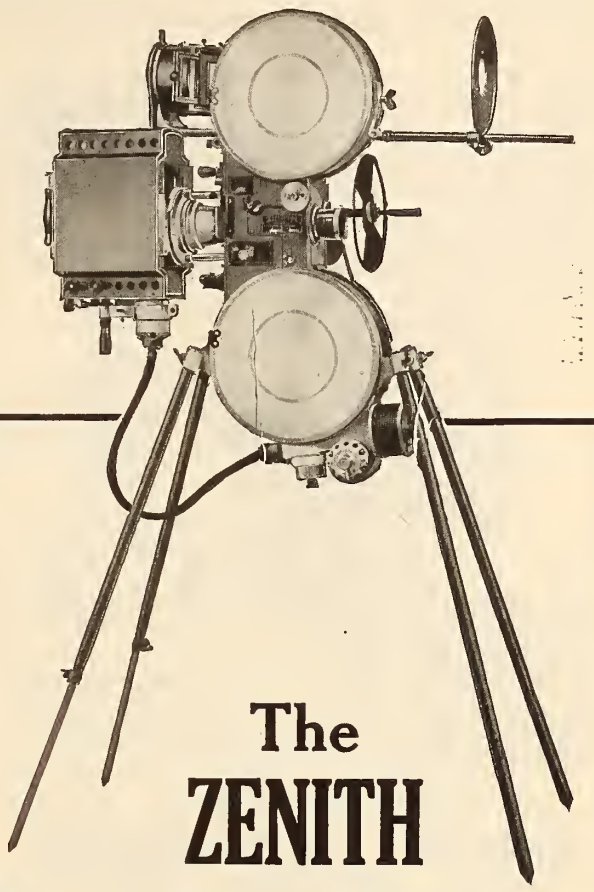

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*(Continued from page 10)*

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Fig. VI. Taking the Chart to the Job. Department of Agricultural Education, University of Minnesota

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"The A B C of Exhibit Planning."—Routzahn.
"Stencils Vitalize School Work."—International Harvester Company.
Standards for Graphic Presentation, American Society Mechanical Engineers, 29 W. 39th street, New York.

## Controlling the Film in Georgia

*(Continued from page 12)*

to protect the other children—the grown-up children, the fathers and mothers, the big brothers and sisters?

The young children attend the clean show in the morning; but *their big sisters and brothers attend the unclean one in the evening, and Mother, who is probably some well-known club woman, pays a good, stiff price to sit through "The Affairs of Anatol," or some other scene of degradation, in the same house, or perhaps around the corner.*

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A recent incident in a Georgia city demonstrated this. So long as these three remained allies, there was much improvement in the pictures shown, and the patrons were satisfied sufficiently to return to their old habit of attending the motion-picture theatres. Everything was lovely, and very few unselected pictures were brought to this particular city; but when a disagreement arose the good work stopped short.

Members of club committees are too often selected for their social positions and their relationship to wealthy men, who, by the way, are perhaps stockholders in film houses that are struggling for dividends. The smart business manager knows too well how to palliate such women by smooth talk and promise of co-operation. Committees should beware of this kind of co-operation. Also they should accept no favors from those who might deceive them by false promises.

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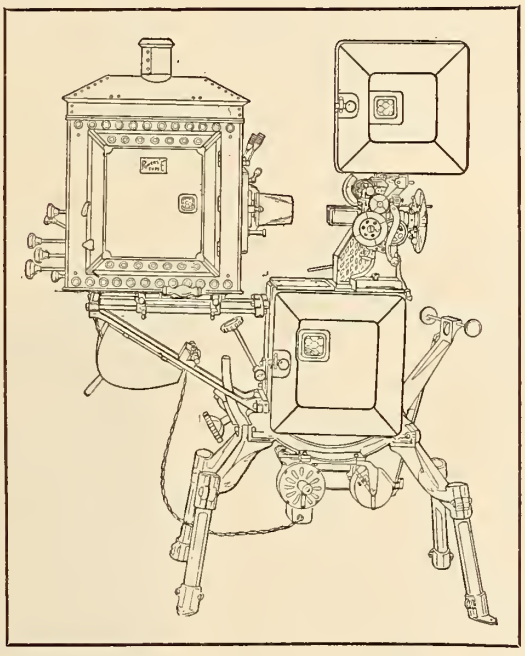

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VOL. V
NO. 6

JUNE
1922

SUMMER is the time of recreation; but it is also the time of golden opportunities for the one who loves his work. Users of visual aids will be repairing old projection equipment and adding new; some will be making contracts for material to be used in the Fall; a number of both church and school men will be conducting outdoor community film exhibitions during the warm months; several visual educators will be amplifying their special collections of reconstructed reels, and so on. *Moving Picture Age* takes particular pleasure in serving these earnest workers when so many are idling away the hours; and an unusual effort is being made to insure that the summer issues shall have marked significance in practical service.

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# A Chat with the Editor

PASTORS using films will do well to read with particular care the July and August issues of this magazine. The request for lists of films appropriate for use in the church has been productive of many listings, although there are a number of pastors from whom I am still expecting to receive material. The July issue will contain a summary of the significant remarks that accompanied the lists, and also will include an extensive group of the films on which the stamp of approval has been placed. In the August number the remainder of this long list will appear —although if several of you find time to prepare lists for me within the next few weeks, I shall take pleasure in printing the late material in the September number. This listing has particular significance with reference to your bookings for the summer and fall, as it includes only specifically approved films.

✣

The school man also will find in the forthcoming issues material that is as practical as it is unique. One interesting project is that the Review Department will henceforth contain brief comments from members of the National Academy of Visual Instruction who are constantly screening films for their own institutions. This plan enables readers of the magazine to benefit by the film opinions of these educators, and to know what they consider acceptable.

To date plenty of discussions have appeared concerning the ineffectiveness of the film called educational, but no one has paused long enough to state whether or not there are *any* truly pedagogical films in existence, and, if so, what they are. No progress can possibly be made until we have set tentative standards by concentrating attention upon the films that come nearest to educational aims; and this definite material has now begun to flow in through the medium of the questionnaire I have placed in the hands of hundreds of visual educators throughout the land. Indications are that this material can be compiled for use in the August or September issue; and I am willing to promise that the visual educator will find this digest the soundest, most definite, and most comprehensive summary of opinion on the educational film that has ever been compiled.

Readers especially interested in research in visual instruction will welcome the contribution by J. J. Weber, Associate Professor of Education, University of Kansas, in the July issue. The topic treated, "Proposed Standards for Educational Films," is directly in line with the questionnaire material now being compiled for later issues of MOVING PICTURE AGE. Mr. Weber is recognized as a leader in the conduct of pedagogically sound investigations of visual aids, and I am glad to state that in this contribution he is putting forth concrete suggestions with which every visual educator may work.

✣

MOVING PICTURE AGE is glad to announce the selection of two new Contributing Editors: J. J. Weber, mentioned in the preceding paragraph, and W. M. Gregory, Curator of the Educational Museum, Cleveland. Both men are recognized as distinct influences in visual education, and both will furnish contributions of thought and experience of unusual worth.

THE EDITOR.

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# EDITORIALS

STUDENTS OF THE FILM oftentimes point to the increasing number of literary classics being put in motion pictures in proof of the assertion that the producer has noted the unclean production's waning favor and is altering his goods accordingly. One finds pleasure in agreeing with the general spirit of this statement; but one would be foolish indeed were he at the same time to forget that man does not slough off long-indulged habits as he would doff a coat. This habit of producing films impregnated with off-color material has led a number of producers, while granting the need of improvement and actually in process of making the change—perhaps, you will say, convinced against their wills—to search the new type of material for some of the very elements that had brought disgrace upon their former type of production. And so today we find a new problem: The film version of a literary classic that contains scenes or lines unfit for the screen.

Exception to the filming of material considered permissible in printed form is not an inconsistency. Obviously the printed word does not and cannot stimulate a mental reaction as detailed, as powerful, and as permanent as that achieved by the same action literally portrayed on the sereen. "Treasure Island" is just the type of book to spur the imagination of the growing boy; and yet the vivid reality attained by some film interpretations of the book is totally different from the effect of the writing itself. (Let us interpolate as a sidelight that this extreme effect indicates not an ineradicable evil of the screen, but rather a failure on the part of the producer to understand the potent instrument with which he is experimenting; to be more specific, it points to a lack of the repression so essential to the film as well as to the novel and music score. "A Tale of Two Cities," produced by Fox, finds its success primarily in the exercise of repression.) It may be granted, then, that in the film we are toying with more dynamic potentialities, and that this medium of thought transference must establish its own standards. One of the first questions arising in the development of standards is this: "What shall our attitude be concerning the film version of a literary classic in which morally reprehensible material is found? Does the literary calibre of the writing offset the moral calibre of parts of the production, or shall the nature of certain units be sufficient to ban the whole?"

Let's see how the problem was handled by a representative group of pastors only recently. Invitations had been sent out to attend the screening of a film based on the poem classic in which the fair lady saves the homes of the citizenry from destruction by riding unclothed through the town. The manager of the non-theatrical department desired the sincere opinions of those present as to the propriety of using the production in schools and churches.

After the showing the first opinion expressed was essentially as follows: "I am frankly quite surprised to know that this poem could be handled in such clean fashion, and I do not see how that subject could have been presented in more unoffending style than it was here. At the same time, I would not deem it advisable to screen that film in my church. Why do you think that that film would have value for the members of my church?"

The manager replied, "Why, it's educational!"

"Yes," rejoined the first speaker, "and yet why should I select this particular film, with material that is questionable to many minds if not absolutely objectionable, when other educational films without any doubtful features can be secured? And it is difficult for me to see why this one poem was chosen for filming unless it was because it was thought that the ride of the unrobed woman would prove an attractive feature."

Another significant opinion came from the president of a church federation. "I could not give my approval to such a production," he said, "for it seems to be an example of one of the motion-picture evils we are opposing constantly. While the poem has literary merit, there is nothing about it to attract a producer's attention except the feature to which we take exception. I think the technical features of the production are good, but I could not approve the use of this film in churches nor even in the theatre."

The wife of one of the pastors present expressed an opinion exactly in accordance with our own when she said: "It is a well-presented production, and certainly the scenes of the ride were discreetly handled. *But what's the use?* Mothers certainly do not want their children to see such a production, and it is difficult to see how a theatrical audience could find any degree of dramatic enjoyment in a film so obviously built around this one feature. As for the schools, there is no need for the school child to visualize this film so thoroughly; let the assistance by visualization be confined to poems or stories that can be screened without violation of modesty or good taste."

And there we have the reactions of a group of representative and broad-minded religious workers concerning what might best be called "the off-color classic." We feel that these speakers went directly to the heart of the matter in asserting that there was but one reason for the filming of this poem. We know that the man on the street is both bored and disgusted with the producers' persistent efforts to feed him upon uncleanness in one guise or another, and that the producer who has his ear to the ground will be keen enough to submerge his own ideas in favor of what his customers want and are determined to get.

The Path around Lake Louise: One of Many Prints Used to Exploit the Motion Pictures of the Exhibits and Publicity Bureau, Department of Trade and Commerce, Canada

WHEN MEMBERS OF A GROUP of visual educators do not maintain enough interest in it to discuss their organization, something is wrong; either the organization or its personnel is peacefully napping—and visual educators are not generally famed for proclivities of laziness. On the other hand, when opinions are freely, frankly expressed one begins to believe that this group is to be seriously reckoned with, and that the organization really counts for something with its members and thus with the country at large. The latter condition, now obtaining in the National Academy of Visual Instruction, augurs for the finer health and increased strength of that institution.

The past month has been significant for the indications it has brought us of the Academy's future progress. But first, comment is in order concerning the Academy's new chief executive, Dudley Grant Hays. This is the man who, when the Academy's

business meeting in the session at Lexington was in peril of being terminated without consideration of measures that a number of members believed urgent, exclaimed, "Let's not let any member go home without having had a chance to say what's on his mind!"—and this statement stands sufficient as an indication of Mr. Hays' calibre. He believes that every man is entitled to a hearing; he knows that the Academy can achieve the greatest good only by the self-forgetting co-operation of its officers and other members; and he makes it entirely plain that the duties of the chief executive will be very actively and promptly carried out according to his lights.

One of the most interesting bits of news received is the information that the new organization, the Visual Instruction Association of America, is carefully considering whether or not its existence shall be continued. The avowed purpose of this organization has been to serve those phases of visual-instruction work which it was claimed the Academy did not serve. The feeling now seems to be present among thoughtful members of the new group that possibly the quickened activities of the Academy will enable it to serve in the broader way, and any intelligent person recognizes the diseconomy involved when the active functions of two national organizations overlap. The birth of the Visual Instruction Association has been instrumental in bringing the Academy to a realization of a need for the defining and strengthening of its activities; and it is complimentary indeed to the new organization that it is ready, if the welfare of the field demands it, to merge with the organization that is older, nationally recognized, and on a sound ethical basis. The accomplishment of such an affiliation would be an exemplary lesson in the submersion of the less-developed project for the more rapid progress of the greater, thus making for the highest welfare of the field.

IT SEEMS NECESSARY TO comment editorially upon a matter that is ordinarily merely editorial routine. Response to a request for an article on slides includes the following comment: "Frankly, I would make a little more desperate effort to contribute to this magazine if it were not in name and in effect so exclusively the agent for a motion-picture propaganda. . . . It counts for very little that now and then the magazine has a little squib on slides. It must be clear to the most casual reader that the publication is heart and soul in the movie game and little else."

We find ironic amusement in a letter which, after practically declining an invitation to discuss visual aids other than motion pictures, protests because according to his claim the publication does not discuss visual aids other than motion pictures; the answer to his charge will be found in the carbon copy of the correspondent's letter! Lack of time, or some other reason, has postponed the receipt of a number of articles dealing with slides, museum exhibits, and other still visual aids; and the one point we want to emphasize is that those visual educators who are primarily interested in still visual aids will not find their interests given commensurate attention in this publication until they co-operate by furnishing editorial material for its columns. A publication can be no more than a reflector for the field it treats; and Moving Picture Age will gladly reflect thoughts concerning still visual aids as frequently and to as great a degree as the editorial current generated by these visual eduvators will allow.

As for being "the agent of a motion-picture propaganda," we are at least interested in the statement, even if not impressed. Authoritative contributors who doubt the worth of films have always had and have now an opportunity to say so in this magazine, and state their reasons; and the Editor has commented editorially a number of times on the danger of considering motion pictures the be-all and end-all of visual instruction. If the writings of Mr. McClusky and Mr. Freeman—both of these educational psycholo gists advocating investigation of the film rather than blind enthusiasm—and of recognized visual educators, and the less pedagogical records of the experiences of other users of visual aids, constitute motion-picture propaganda, the publication gladly admits the charge.

HOW LONG CAN ONE class of citizens determine the policies and acts of the religious and educational institutions of our country? The question is relevant in view of the dictatorship established by a certain proportion of the motion-picture theatre owners in the United States. This group, evidently goaded to desperation by the falling off of receipts and the steady growth in the number of schools and churches installing projectors, threatens to withhold all business from distributors that supply non-theatrical institutions with dramatic films of any kind or age. And for a time this radical measure, this travesty of democracy, has actually accomplished its purpose.

But now the distributors are becoming restive. No man with any backbone is ready to assent meekly when one of his customers says: "If you do businesss with this or that person I will take my trade away from you!" The weakness of this demand is that the theatre owner, while seeking to cut off from the distributor a steady source of revenue on used theatrical films, offers him nothing to compensate for the lost business; in other words, in this period when every dollar counts, the theatre owner expects the film distributor to junk pictures that have a definite and immediate cash value. One of the safest indications that this application of the lash is bringing its reaction is the fact that Moving Picture Age has been requested by a prominent producer and distributor to put the facts before the public.

It is merely a question of values. Which does the more to make your community a better place to live in: the film theatre, or the school and church? Which is operating only for the mental and spiritual welfare of your community, and which is conducted purely for private gain? Which, then, is entitled to all possible aid from every possible source?

If your church is a more effective church through the use of films—and this is the pastors' claim—its film service should not be contingent upon the permission of the local theatre owner; nor shall the use of school motion pictures rest upon authority from the same commercial interest. Think of this matter seriously, if this blockade is in force in your territory, or keep it in mind so that you may act to terminate it should it arise. Do more than that: Discuss it; talk it over with the theatre owner, and let him know what the public sentiment is on the subject; keep it a live proposition. *To surrender this point is to grant that the boasted freedom of our land is a dead issue.*

HOW KEEN IS HE who heeds the voice of experience! Dropping in for a momentary chat with ———, who operates a non-theatrical film exchange, we found him all aglow with enthusiasm—and all prepared to give us the benefit of his inspiration. "You know," he exclaimed, shoving a chair in our general direction, "I'm going to make money this summer!" We listened, open-mouthed; already we had been informed of one non-theatrical distributor who had planned a protracted summer vacation, although his present business was hardly paying expenses.

"Yes, sir," continued the Man with the Idea, "this is the how of it. Last summer I followed the crowd and took a long vacation, for I thought there would no business in sight even if I stayed here. I went back to the old home town—and I certainly learned my lesson there. The people had started outdoor community film showings, twice a week, and you know such a crowd came out each time that scores of them had to stand out of decent range of the screen. Within a radius of several miles around this town are a number of other tiny communities, and these folks would regularly drive or walk over to take in the community exhibitions, and they'd always contribute when the hat was passed!

"But I'm not learning lessons this summer; I'm making the money I should have made last summer! Already I've booked some of these communities for regular service—enough so that I know it will more than pay me to keep my business going this summer. And I've got a"— then he stopped short and grinned. "But perhaps you're out hunting for magazine material today, and this story will make better telling afterward! Watch me get the business, that's all!"

There's a non-theatrical distributor who has the right spirit! If the man with the films closes up shop for the summer it is certain he will get no business; but if he stays at the helm and works he can uncover business that would have gone to another. The year 1922 is no time in which to take vacations and trust to providence that business will be piled upon one's desk when he returns; but it is an ideal period in which to develop new customers, show prospects the opportunities for successful summer exhibitions, and in all such ways turn the warm months to advantage and lay a sound foundation for winter business.

# 1000 Stops a Minute

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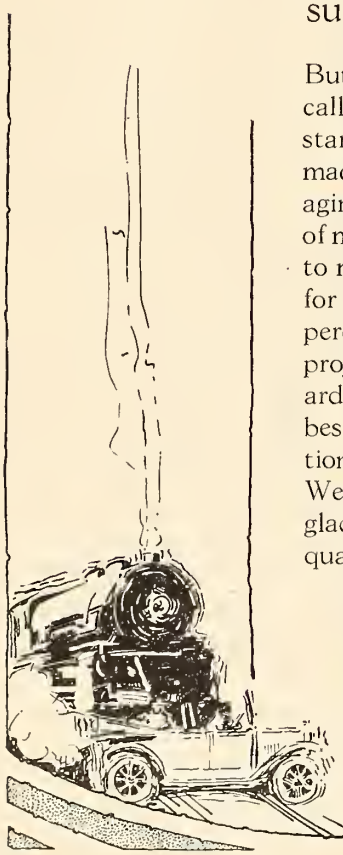
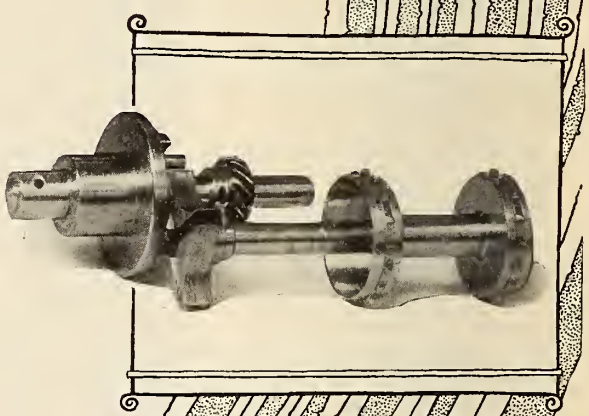


But this little part of a De Vry Projector—called the star and cam—must stop and start the film 1000 times every minute the machine is in operation. You cannot imagine a more severe requirement on a piece of mechanism. De Vry Projectors are built to meet this test and to continue to meet it for years, without vibration and without perceptible wear. It costs a lot to build projectors that way, but the De Vry standard of quality admits of nothing but the best. Nearly 7000 De Vrys are in operation, many of them for more than six years. We have hundreds of letters from users who gladly verify the above claims of built-in quality from their own experience.



*Our new catalog will help you select the right projector for any non-theatrical use. Ask for your copy now.*

# The DeVRY Corporation

**1240 Marianna Street, Chicago**

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1922

# VISUALIZED GEOGRAPHY COURSES

Miss Katherine Terry
*Director of Visual Instruction, Franklin School, Port Arthur, Texas*

[In a most detailed and interesting letter preceding the receipt of this article, Mr. Leonard Power, president of the National Association of Elementary School Principals, and principal of Franklin School, comments: "Miss Terry is expected to carry three-fifths of the auditorium programs—the entire program three days out of five. We believe that the visual-education periods are worth at least two teachers to the school. We pay one teacher, and with the money we would pay the other teacher we buy our films. We make it the place in the school for one teacher to show her creative genius; it is part of our plan to magnify the work of the teacher so that she will do her best. We think our plan the most worthwhile means of teaching certain kinds of material to children. We know we can handle the children in large groups more effectively through visual education than through any other present known means." The possibilities of the course outlined would seem to warrant the enthusiastic tone of Mr. Power's enjoyable communication.—The Editor.]

FRANKLIN School is one of the six ward schools in a town of 22,000 inhabitants. It is a modified form of the Gary System and accommodates 2,800 children, with a faculty of 67 teachers. Three teachers are assigned to the auditorium, carrying no other work. One of these teachers is in charge of general information, current events, and vocational guidance. He holds conferences with older boys and girls and brings community leaders to the school to address the children. He places children in the local industries, which have an understanding with us that our advice and recommendation will be sought for all children who are or have been enrolled with us.

A second teacher is in charge of dramatic art, including school plays, debates, and declamatory contests. The major portion of her time is spent in dramatization of stories with small groups of children in primary grades. These and other forms of entertainment are then given in the auditorium. It is her aim to make children able to appear and talk before the public.

These two teachers carry two-fifths of the auditorium programs. The remaining three days are given to visual instruction. Ordinarily I use moving pictures two days each week, and lectures illustrated with slides on the third day.

We are using two machines, a Power's 6B and a Zenith. We also have a Balopticon, which we are using for slides with our new Trans-Lux screen. This screen is a boon to us here. With such large numbers of children in a room thoroughly darkened, ventilation is a problem. Placing the machine on the stage back of the Trans-Lux screen, there is no necessity for drawing curtains.

The children come into the auditorium daily by grades, each grade having a separate period of forty-five minutes. With this excellent arrangement we are able to correlate the pictures with our course of study. Through conferences with the teachers, academic and special, I become familiar with what the children of each grade are studying in each subject, and then schedule the pictures accordingly.

We have the Keystone set of 600 slides. These we find very helpful. In showing a film on a subject there is time for but little discussion. I find children keenly enjoying a lecture illustrated with these slides after they have seen the same subject in motion pictures.

There was a time when the children registered disappointment at seeing films other than features. Now they see purely educational films more or less intelligently and enjoy them. We believe they are stimulated to greater efforts through keener interest in subject-matter.

The best work we have done in visual instruction has been for our classes in geography. Below is a course we have outlined and followed in part. The films marked with an asterisk are those we have shown; sources of films are printed in full the first time mentioned, and abbreviated in all following references. In case of failure to secure the proper film we use slides from our Keystone set.

GEOGRAPHY

A. New England States
  I. General
    *1. New England States (Society for Visual Education)
  II. Lumbering
    1. Conquest of the Forest (Southwest General Electric Co.)
    2. Romance of the Hardwoods (Texas A. & M. College)
  III. Quarrying
    1. Marble Industry (Carter Cinema Producing Corp.)
    2. Nature's Armor (Bureau of Commercial Economics)
  IV. Fishing
    1. Cod Fishing in the Atlantic (Beseler Educational Film Co.)
  V. Manufactures: Textiles
    1. Cotton Cloth (Amoskeag Mfg. Co.)
    2. A Woolen Yarn (So. Gen. Elec. Co.)
  VI. Leather
    *1. Shoe Making (Daniel-Williams Shoe Co.)
    2. From Pelt to Welt
  VII. Paper
    *1. A Tale of a Thirsty Towel (American Red Cross)
  VIII. Silverware
    1. The Old Man at Home (A. & M. Col.)

B. Middle Atlantic States
  I. General
    1. Middle Atlantic States (S. V. E.)
  II. Fishing
    1. Oyster Industry (Carter)
    *2. Baltimore and the Oyster Industry (Ford Educational Library)
  III. Dairying
    1. Concerning Cheese (Y. M. C. A.)
  IV. Mining Coal
    1. Coal Mining (Y. M. C. A.)
    2. Northern Coal (A. & M. Col.)
  V. Salt
    1. Taken with a Grain of Salt (Ford)
  VI. Petroleum
    1. The Story of Petroleum (A. & M. Col.)
  VII. Iron
    1. Iron and Steel (American Steel and Wire Co.)
    2. Iron and Steel, Parts 1, 2 (Ford)
  VIII. Glass
    1. Sands That Serve (Bur. Com. Econ.)
  IX. Pottery
    1. Magic Clay (Selznick Pictures Corp.)
  X. Water Power
    *1. Niagara Falls—slides

C. Southern States
  I. General
    *1. Southern States (S. V. E.)
  II. Agriculture: Cotton
    *1. The Land of Cotton (So. Gen. Elec. Co.)
    *2. Ginning, Marketing, Manufacturing (U. S. Department of Agriculture)
  III. Sugar
    1. How Sugar Is Made (A. & M. Col.)
  IV. Rice
    1. Rice Industry (Harcol Film Co.)
  V. Lumbering: Soft pine
    *1. Story of a Stick (Long-Bell Lumber Co.)
  VI. Ranching
    *1. From Texas Trail to Your Table (Armour & Co.)

VII. Oil
1. Glimpses of Texas Oil Fields (Bur. Com. Econ.)
2. Oil Industry (Harcol)

D. Central States
I. General
1. Central States (S. V. E.)
II. Agriculture: Corn
1. The Spirit of the Corn (Corn Products Refining Co.)
III. Wheat
1. The Story of a Grain of Wheat (A. & M. Col.)
*2. Our Daily Bread (So. Gen. Elec. Co.)
3. The Golden Harvest (A. & M. Col.)

E. Western States
I. General
1. Western States (S. V. E.)
II. Mining
1. From Mine to Mint (Bur. Com. Econ.)
*2. Mining—slides
III. Ranching
*1. A Woolen Yarn (So. Gen. Elec. Co.)
*2. From Texas Trail to Your Table (Armour)
IV. Lumbering
1. Tales of Tall Timber
2. Big Trees of California (D. J. Griffith, Dallas, Tex.)
V. Fishing
*1. Salmon—slides
2. Salmon Industry
VI. Irrigation
*1. Making the Desert Bloom (Red Cross)
VII. Agriculture: Fruits and sugar beets
*1. The Story of an Orange
*2. The Sugar Trail (So. Gen. Elec. Co.)
VIII. Scenery
1. Yellowstone Park (Bur. Com. Econ. or Ford)
2. Grand Canyon (Bur. Com. Econ. or Ford)
3. Rocky Mountains (Bur. Com. Econ. or Ford)
4. Yosemite Valley (Ford)

F. Dependencies
I. Alaska
1. Alaskan Wonders in Motion
*2. Alaska—slides
II. Cuba
1. The Island of Sugar (So. Gen. Elec. Co.)
*2. Cuba—slides
III. Philippine Islands
1. Industries in the Philippines
*2. Philippines—slides
IV. Panama Canal
1. Panama Canal—slides
V. Hawaii
*1. Hawaii—slides
2. Hawaiian Islands (A. & M. Col.)
3. Hawaiian Surf-Riding (A. & M. Col.)

G. Canada
I. General
1. A Trip through the Canadian Rockies
2. Tale of the Far North
*3. Canada—slides
II. Newfoundland
1. Newfoundland and its Resources

H. Mexico
I. General
1. Mexico Today
*2. Mexico—slides

I. Central America
I. General
1. Travelogue

J. West Indies
I. General
1. Travelogue

K. General Geography
I. Plants and Animals
1. Plants of North America
2. Animals of North America
II. People
*1. Races of Mankind (Austin Film Library)

L. South Africa
I. Brazil
*1. Rubber—slides
*2. Coffee—slides
3. Amazon Valley
II. Andean Countries
*1. Broadway Will Be Broadway
*2. Peru—Cloisters and Gardens

M. Europe
I. England
1. Travelogue (Burton Holmes)
*2. British Isles—slides
*3. Boy Scouts' Jamboree
II. Ireland
*1. Travelogue (Burton Holmes)
III. Scotland
1. Bonnie Scotland
IV. Netherlands
*1. By the Zuider Zee (Red Cross)
*2. Holland—slides
V. Belgium
*1. Belgium—slides
VI. France
*1. Apple-Blossom Time in Normandy (Red Cross)
*2. Quaint Rouen (Red Cross)
3. Paris the Beautiful
VII. Spain
1. Spanish Places and People
*2. Spain—slides
VIII. Norway, Sweden, Denmark
*1. Norway—slides
*2. Sweden—slides
*3. Denmark—slides
IX. Russia
1. Moscow—Heart of Russia (Pathe)
*2. 'Neath Poland's Harvest Skies (Red Cross)
*3. The Fall of Kiev (Red Cross)

*(Continued on page 26)*

## Visual-Instruction Course at Cleveland

PRELIMINARY announcement is made of a course on visual instruction to be given at the summer, 1922, session of the Cleveland School of Education and Western Reserve University. The instructors are to be William M. Gregory, director, Educational Museum, Cleveland Public Schools; William E. Krieger, assistant, Educational Museum, Cleveland Public Schools, and special lecturers whose names will be announced later.

The purpose of the course, as announced in the bulletin, "is to provide a definite training and practice in the methods of visual instruction and their adaptation to school use. It will bring together museum workers, teachers, directors of visual instruction, and community-center leaders to define fundamental principles and to receive training in practical methods. It will enable teachers to introduce visual instruction into their work and to know where to find materials and how to use them. To museum representatives it will give an opportunity of correlating their work more closely with that of the schools, and of studying in detail the visual-education programs of schools and other museums."

The formal course will occupy one hour daily for six weeks. The time devoted to laboratory work and to industrial excursions may be varied to suit the requirements of each student. The tentative program of lectures is as follows:

A. Fundamental Principles of Visual Education
B. Visual Aids
I. Types
1. Diagrams and charts
2. Pictures
3. Stereographs
4. Lantern slides
5. Motion pictures
6. Museum exhibits
*a*) Natural History Museum
*b*) Art Museum
*c*) Historical Museum
II. Sources of visual aids
1. Museums
2. Commercial firms
3. Industrial concerns
4. United States government departments
5. State extension divisions
C. Types of Exhibits and Classroom Methods
D. Simple and Complete Exhibits for Illustrative Uses
E. Pictures, Photographs, and Stereographs
F. Charts, Graphs, and Diagrams
G. Lantern Slides for Classroom Use, and Lesson Plans
H. Moving Pictures: Selection, Methods of Use, Sources
I. School Lectures and Regular Classroom Instruction
J. Museums and Special Instruction
K. Museum Loan Exhibits
L. Field Lessons: Studies of Industrial Plants and Civic Institutions. Field Lessons in Geography and Nature Study
M. Measuring the Results of Visual Education
N. Program of Visual Instruction by Subjects and Grades

Also, a series of special lectures will be delivered on successful methods in visual education, each topic being treated by an expert. Tentative subjects in this series are: museums; pictures and photographs; lantern slides; stereographs; motion pictures; charts and diagrams; exhibit construction. and nature study.

Two semester hours credit is given for those satisfactorily completing this course.

Canada's method of extolling its scenic and other advantages is of interest because this plan actually achieves the ends sought

# TELLING *the* WORLD

RAYMOND S. PECK
*Director, Exhibits and Publicity Bureau, Department of Trade and Commerce, Canada*

FEW people in the United States are aware of the progressive manner in which the Federal Government of the Dominion of Canada is employing the motion-picture film as a medium of education and information concerning the broad dominion that stretches from the Atlantic to the Pacific. Not very many of the "Seeing Canada" series of films have yet been seen in the United States, as the distribution has been secured mainly in British possessions overseas and in the "Mother Land"—the United Kingdom.

The Exhibits and Publicity Bureau, a live unit of the Canadian Department of Trade and Commerce, at Ottawa, Canada's capital city, has "made haste slowly" with the American distribution, simply because the Department of Trade and Commerce of the Canadian Government wanted to make sure that, when it did arrange for circulation through an American distributor, this distributor would measure up to certain ideals and standards. However, an arrangement has now been entered into whereby an American organization has also secured distribution rights for this series of Canadian pictures.

In the Art Department of the Exhibits and Publicity Bureau Are Prepared All Main Titles and Sub-titles for the Bureau's Productions

The idea of making official Canadian government motion pictures was launched in a very humble way about three years ago. So successful was the initial undertaking that it was decided to instal a film laboratory in Ottawa, Canada, the seat of Federal government, where the films could be made in their entirety.

Today the distribution of the "Seeing Canada" series of films has reached to every corner of the earth, and plans are now being made greatly to increase the laboratory facilities to meet the huge demands made for positive prints from the various international distributors of the series.

Most of the pictures produced are one-reel subjects of the scenic, travelogue, industrial, and informative type. Extreme care is taken with the editing and titling of the subjects, and film critics have been kind enough to say that this one-reel Canadian film product takes rank with the best of its kind being produced and released today.

In the United Kingdom Jury's Imperial Pictures Limited are the British distributors. Circulation figures show that the films are in wide demand with British exhibitors. Ten copies of each subject are used in England at the present time.

Recently a contract was closed with Selznick Pictures, Australia, Limited, to take the exclusive rights for Australia and New Zealand. This organization takes four prints of each subject. Arrangements are now being made for a weekly release in that far-off field.

Cinematographes Harry of Paris, France, are distributing the series in France, Belgium, and Switzerland, and are making use of eight prints of each subject for these three countries. This, too, is a contract that will mean an intensive circulation in the mentioned countries. Many other countries are seeing the films and big shipments have gone forward from time to time within the past two years to South Africa, India, China, Japan, Cuba, Jamaica, South America, and other countries. The majority of this vast circulation has been secured in the theatrical field, but in Canada the films enjoy a wide theatrical and also non-theatrical use.

The Exhibits and Publicity film plant at Ottawa is manned by a crew of expert cameramen and laboratory workers—all Canadians. Recently a writer in the Kinematograph Weekly of London, England, in an article entitled "The State as a Film Producer," said in his opening paragraph: "I hold no brief for the Dominion of Canada, but I think I owe it to the few years I spent, at my own expense, in that delightful country to say that at least it knows how to handle its own publicity business, which is much more than can be said for some governments. I am thinking in particular of the Department of Trade and Commerce, and particularly again of the Exhibits and Publicity Bureau."

So successful has been the film venture of the Department of Trade and Commerce that other Federal departments of the Canadian government in Ottawa have been thoroughly sold on the idea of educational and informative film work. This has resulted in a flood of film orders being turned over to the Exhibits and Publicity Bureau from other departments. The various ramifications of the Canadian Agricultural Department are now making splendid use of films, much in the same manner as the United States Department of Agriculture. The Air Board is also having aerial films made to instruct and educate both the Canadian airmen and the general public in

And Here Is the Bureau's Photographic Staff. The Gentleman of the Protruding Kerchief Is Director Peck

Canada and abroad. The Marine and Fisheries Department is telling the world about the vast Canadian fishery industries through the medium of films. The Department of Immigration and Colonization is carrying on a splendid campaign in various foreign countries with the aid of films.

The manner in which Canada is utilizing the films has resulted in many inquiries concerning the work from other foreign governments. Educators from both Canada and the United States, who are interested in visual education, have visited the laboratory of the Exhibits and Publicity Bureau to study the methods employed and to gather first-hand information concerning the entire proposition.

One thing is certain. Canada is today prominent in attracting the world's attention, and it is doing so by the judicious employment of the narrow strip of moving-picture film.

# UNITY *before* CREEDS

A. G. Balcom
*Assistant Superintendent of Schools, Newark, N. J.*

SUNDAY evening, March 26, a notable religious service was held in the chapel of the Presbyterian Church of New Providence, New Jersey.

Many people of this community are converted to the idea of using the motion picture for entertainment purposes, through service that has been rendered by the Community Service Association. This organization has been giving film programs on Friday evenings for the last three years. But to use the film on Sunday evening, as part of a religious service, was a different proposition in the minds of a number of people who are leaders in the church work of New Providence.

Three Protestant churches were invited through their pastors to join in the service. In the case of the Methodist Episcopal church the official board was divided on the proposition, the pastor being quite pronouncedly against the use of motion pictures at a Sunday-evening service. At the Episcopal church the rector announced that an invitation had been received, and that it was on the bulletin board in the vestibule of the church for the benefit of those interested. The pastor of the Presbyterian church assumed a different attitude and urged his people to attend, although there was some doubt in the minds of a few as to the propriety of doing so.

The service was advertised quite extensively through the press and placards and resulted in one minister being present—Rev. Robert G. Rock, pastor of the Presbyterian church—and a crowd whose number excelled that of any ever before seen at a divine service in New Providence. Ten minutes before starting time every seat was taken, and all available chairs to be found in nearby buildings were brought in. As a consequence many had to stand and some were turned away. Every religious element and every strata of society were represented in this gathering; it was a multitude from the highways and byways. The service was carefully planned and started on time.

The promoters claim no originality in the arrangement of the program, but it may be of some interest to those working along similar lines.

1. Anthem: "Lighten Our Darkness."
2. Hymn (words thrown on screen): "Holy, Holy, Holy."
3. Scripture Reading.
4. Quartet: "Even Me."
5. Prayer.
6. "A Maker of Men," reels 1 and 2.
7. Hymn (words on screen): "True Hearted, Whole Hearted."
8. "A Maker of Men," reels 3 and 4.
9. Offering—Ladies' Quartet: "Sun of My Soul."
10. "A Maker of Men," reels 5 and 6.
11. Hymn: "Onward, Christian Soldier," illustrated by colored slides.
12. Brief Prayer and Benediction.

Thus concluded a program that was replete with religious fervor through the appeal of the eye and ear. The assemblage was profoundly impressed, and no end of favorable comments have been made upon the ability and propriety of the film in making a highly religious appeal.

# BRINGING THEM OUT

G. F. Baumeister
*County Agent, Stephenson County Farm Bureau, Illinois*

NEED of some method of keeping in touch with our large membership led us to adopt pictures as an aid in bringing members out to community meetings. We first purchased a stereopticon and made use of slides in conducting meetings.

Our county was surveyed a couple of years ago. While the soil report was not ready for general distribution in bulletin form, yet our office was supplied with a reproduction of the soil types by townships. One of our projects is that of soil improvement, and we saw the value of this soil map in teaching soil types and the soil needs of our county. In pondering on a method of utilizing the maps at community meetings, we hit upon the idea of having colored slides made of the township soil maps. This we did; the Chicago Transparency Company made the slides for us and duplicated the soil types in exact colors. With these slides we were able to show the men at community meetings just what type of soil they had and to make recommendations for improvement. We used these slides at many a meeting, and believe that we did a lot of good in awakening more interest in soil improvement.

A year ago this spring Prof. W. H. Wyler of Dakota, Illinois, head of a private boys' school, purchased a Zenith projector, and, besides making some showings of his own in the county, co-operated with the farm bureau by helping us in the showing of agricultural films throughout the spring and summer. A large number of meetings were held and this service became very popular. In August we purchased a Zenith of our own and have used it ever since, some weeks making five showings. The equipment was purchased with farm-bureau funds at an expense of about $300.

Motion pictures play an important part in our farm-bureau work. We would not know what to do without them now, for we are always assured of a crowd when films are used. We prefer meetings in rural schoolhouses; we think the school district the best local unit to work with. Practically every family has an interest in the school. It is a small unit, and everyone is acquainted with everyone else. All can come without going a great distance, and the whole family generally comes. Often there is no standing room. Advertising of the meeting is left entirely in the hands of a local committeeman. In the summer we frequently put up the curtain on the outside of the building, and the optience sits comfortably in automobiles in a semi-circle or lounges on the grass. We sometimes have used town halls and rural churches as meeting places. Practically all of our picture meetings are in the evenings.

The pictures perform the following functions for us:

They bring people out to the meetings.

They teach the farm folk what we want them to know better than any other method we could employ.

They allow us opportunity to discuss farm-bureau projects.

They give members an opportunity of asking for service of the farm-bureau, for which otherwise they might not. At a recent meeting we were asked for the following service: The ordering of a carload of limestone; requests for seed inoculation from three members; a request for a soil test from one; several orders for soy beans and certified seed potatoes, and one exchange item for the monthly.

Farm folks take pleasure in pictures that pertain to their life; they enjoy agricultural pictures. We make extensive use of the U. S. Department of Agriculture films and find them good. They cost us only transportation. The demand for these films is so great, however, that it is hard to get the films we want at the time we want them. All requests for Department films must go through

*(Continued on page 19)*

# *The* INNATE URGE *for the* WHOLESOME

Mrs. Curtis Hillyer
*President, City Federation of Parent-Teacher Associations, San Diego, California*

Grant School, the Latest One to Instal Projection Equipment in San Diego. This Is a Typical Open-Air California School. The Big French Doors Are Open Nearly Every Day in the Year

IT wasn't a very nice film that I dropped in to see one day—but there was nothing in the title or the posters to warn me. Just ahead of me a little sixteen-year-old school girl bought a ticket, and we were shown to seats side by side. Just beyond the school girl sat two sailor boys, for, being a seaport town, we have many of these boys in our midst.

Inside of ten minutes the two boys were talking to the girl, and all three were laughing at the not too nice parts of the play. I know that that girl had never seen those boys before, and it worried me greatly to know that she was alone and unprotected. When all three left the theatre together I left also and watched the child walk down the street with the boys, get into a machine, and ride off.

What became of them is part of another story, but then and there I made up my mind that some safe place of amusement should be provided for our school children. Playgrounds and clubs take care of a few; but the larger group of young people who have a couple of unoccupied hours to while away after school and who want to "go to the movies" should have safe exhibitions to attend. It is not helping matters much to say, "Don't go!" We must have something else to give them in place of the unworthy showings, and that something must be safe motion pictures.

As president of the City Federation of Parent-Teacher Associations I felt that this was a work that the organization should undertake, but it was summer time and things were at a lull. However, we knew that one of the schools had a small portable projector and a screen. The superintendent of schools was asked if the P. T. A. might have the use of the school one evening that week, a request which was willingly complied with, and Friday night was the time chosen. We had five days in which to advertise our showing.

We asked the papers to print an item announcing a motion-picture exhibition at the Garfield School, and made pasteboard signs to put up in neighboring store windows. Everyone was interested and promised to tell the next fellow about it. Friday arrived, and about a hundred people were present to see our pictures.

We had no feature film to show these people—only a travel picture, an industrial film, and a Ford Weekly that we had picked up in town. We did not advertise any feature, but told the people frankly what we had. *And a hundred people in a scattered community came because they wanted to see clean films!*

After the showing we outlined our aims for those present. We wanted to start giving a clean film showing every other week in the schoolhouse; an afternoon showing after school for the little folks, and an evening screening for grownups and the older boys and girls. The Board of Education would allow us the use of the projector, and we promised to provide one feature film, one travelogue, and a comedy. Our audience was quite enthusiastic over the plan and promised to attend regularly and give the idea all possible support. We decided that every other week would be often enough to conduct the showings.

Through a church that used films once a week we managed to get some fairly good films at anywhere from eight to twenty dollars, and our normal school rented travel pictures and industrials to us that it in turn had secured from the University of California. A boy in the school ran the machine and the president of the Garfield P. T. A. took over the management of exhibitions, appointing a ticket-taker and someone to keep order. The exhibitions paid expenses from the first, and even made a few dollars, which went toward equipping a cafeteria for the school.

In a short time two other schools of the city decided to start showings of their own. The Washington had long wanted a machine, and had prior to this time raised $200 by giving teas in the homes of the P. T. A. members, this money having been invested in Liberty Bonds. These were now sold and the money used as the first payment on a machine. The Board of Education volunteered to and did put in a fireproof booth for the work.

On New Year's Eve, a year ago, the first school film exhibition was given in the Washington school auditorium—a feature film, a travelogue, and a comedy. The auditorium accommodates between eight and nine hundred people, and it was filled to capacity. Curiosity brought some, but the wish to see really clean films brought most. Since that time the Washington P. T. A. has paid out nearly one thousand dollars for equipment, consisting of a Power's machine, a screen, and curtaining for some very large windows in the auditorium. The debt is entirely cleared and has all come out of the proceeds of the film exhibitions. Music has been added, and occasionally other features to make variety. The expense of all this has been met by the proceeds from the showings. Needless to say, there has been a fine, alert group of women in charge of the work, who have given such untiring service to their community that the Washington exhibitions have been a real success.

The Brooklyn school also decided to institute school motion pictures, and it also raised money enough to make a first payment on a machine, with the result that it is in possession of about five hundred dollars worth of equipment, all paid for. Since the beginning of the winter term another school, the Grant, has begun to show films, having expended about five hundred dollars for equipment.

As we have a distributing house for motion-pictures in San Diego, all our equipment has been bought through this house, and they have been generous in arranging terms to fit the needs of the schools. I think any good house would do this for a reliable group of people.

These schools that are conducting film exhibitions are scattered all over the city. The Washington is the largest, having about a thousand children. It is in a mixed district, with children from Mexican and Italian homes, American children from small and poor homes, and some from the finest homes in the city. The other schools have not so many foreigners, and the Grant is in a very well-to-do district.

These showings have done several things. They have kept

hundreds of children off the streets after school each week, and they have prevented hundreds of children from going downtown to objectionable showings, as ours are cheaper and the parents appreciate the fact that the children are safe at P. T. A. exhibitions. And, perhaps most important, our showings have taught children and grownups that there is a pleasure in seeing good, clean pictures, portraying real ideals or wholesome fun. It is significant to note that a protest is registered if the travelogue or educational film is left out.

The ideal school film showing would have only the afternoon exhibition, as no one likes to see children out at night. But, then again, it is better that the children be out to our exhibitions, where the air is good and they get home early, than that they should go to the downtown places. The Board of Education is convinced that the work is a good thing and is helping another school to raise money for its machine and booth, and we feel that it is only a matter of time before all schools in the city will have their machines.

The getting of good films is the big problem in this school film work. We cannot pay the prices that the downtown houses pay, as we have but two showings a day and not every day at that. To read the synopsis of the plays in the lists that come to us one would think each picture the most wonderful on earth, and I don't wonder that the moving-picture theatre men often get fooled, for even the wisest may sometimes be deceived by those rosy dscriptions. To be sure of a play you must make searching inquiry on the outside, and even then opinions differ. Often one school will call us up the day after the showing and tell us what a poor picture the feature was, and the very next day another school will call to say how very fine the film was. We always preview and censor our films, for there is nearly always something objectionable in every film.

This film work has paid in our community. It gives clean exhibitions to hundreds of children and men and women, and it is educating both the grownups and children to want clean films.

We do not specialize in children's pictures, but we try to give plays that will appeal to both young and old. To select plays that will do this is the hardest task of all, but after all there are lots of good wholesome plays with a real punch in them and those are the ones we look for.

# RECONSTRUCTED REELS

A. P. Hollis

*Visual Instruction Service, North Dakota Agricultural College, Fargo*

ANNUAL waste of pictures in the moving-picture industry is appalling. The practice of big producers is to scrap all films after they have made the circuit—and some even that have not made the circuit, but have become untimely. Some are put in the vats for the recovery of the silver salts, but for the most part they are simply destroyed to prevent their getting into unauthorized hands and competing with new releases.

For many pictures this is good riddance; but there are others, especially the weeklies depicting current events in various scenic, civic, and historic bits, whose destruction constitutes well nigh a crime. Educators would welcome the chance to buy these at prices higher than the junk rates they now command, cut them, and put the items together again in new relations.

Last summer the Visual Instruction Service of the North Dakota Agricultural College secured a number of old Ford Weeklies and Selznick news reels and created out of them reconstructed reels. The procedure was as follows:

The reels were examined on the rewind and each separate topic written down. It was found that these topics for the most part could be arranged under a number of main heads, as in the diagram. Other heads will easily suggest themselves according to the nature of the reels and the needs of the institution.

Corresponding trays were placed on a large table as indicated in the diagram and each tray labeled as shown. The cut scenes were rolled on laboratory reels (metal reels with one side removed for easy winding of short pieces). After winding, these scenes were labeled and placed in the trays to which their topic was related. Many scenes were thrown away as being unsuitable for educational purposes. The short rolls in each tray were then cemented into reels of approximately 1,000 feet, and new leaders and trailers attached.

At the close of the process some twenty reconstructed reels emerged and became a part of the film library of the college. Some of the titles given the new reels are as follows:

American Waterfalls and Mountains
Birds and Fishes, Alligators and Buffalos
Can You Swim? Watch These!
Championship Games
College Sports
Glimpses of the Navy
Glimpses of New York and Other American Cities
Marches and Pageants
A Reel of Children
A Reel of Interesting Persons
Road-Building and Logging Scenes
Safety Devices and Practices

Of these "A Reel of Children," "College Sports," "American Waterfalls," and "A Reel of Interesting Persons" proved to be very popular among our patrons. The reel of interesting persons was the easiest of all to construct, and immediately demonstrated its value. Think of having Roosevelt, Helen Keller, Borglum, etc., represented in characteristic scenes in one short, vivid, varied reel!

This summer we intend to use Kinograms, Fords, and others in the same way. Some producers are showing a more liberal attitude this year in offering these reels for sale to educational institutions. Dr. Dudley of Wisconsin, Reynolds of Utah, Roach of Iowa, and other visual-instruction leaders deserve credit for placing some of these "finds" at the disposal of universities.

It is in order for the National Academy of Visual Instruction or any such group of educators to pool the purchasing power of the universities and make a proposition to the large producers, not only for the salvage of current-event reels, but for negatives and feature productions that have permanent literary or historic values, but have passed their season with the theatres. The use made of

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|---|---|---|---|
| Agriculture | Biography | Civics | Education |
| Geography | Health | History | Home Economics |
| Industry | Juvenile | Literature | Military |
| Miscellaneous | Science | Sports | Welfare |

Arrangement of Film Trays on Table

such products by educators will constitute negligible competition to theatres, as they deal with the new releases and reap the full benefits of the novelty and timeliness that the theatre-going public demands. I think enough of the motion-picture industry to believe that it will meet half way any concerted movement in such a direction.

While reconstructed reels made from news prints are of immediate use, the prints alone have little permanent value, as they will soon wear out. The fundamental step is for the universities or some other authoritative society or institution to acquire the negatives to all current-event reels so far issued, and apply the same editing process to them as described for the prints. After a sufficient number of copies for present use have been made, the important sections of the negatives should then be stored in suitable containers and vaults for the information of future generations. Invaluable pictures of great persons and events would then be the possession of the race, making history live again for our children with a vividness and reality heretofore denied the world.

Rev. Smith's wide reputation as an enthusiastic user of church films gives this contribution particular weight

# SUMMER OUTDOOR EXHIBITIONS

Rev. Roy L. Smith
*Pastor, Simpson Methodist Church, Minneapolis*

FOR most churches the summer months are the dull season, with many activities suspended and many problems complicated. The Sunday-evening service then becomes more of a perplexity than ever. With the hope that some suggestions may be gleaned from the experience of others, this article presents the plan of summer outdoor film showings.

Church motion pictures in churches are used, for the most part, in two ways: for entertainment and for popularizing the Sunday-evening service. The out-of-doors holds so many allurements that there is comparatively little interest in indoor amusements except among a few churches in congested city districts. Many theatres, especially in rural communities, close their doors for the summer months. The experiences of the few men who have tried summer outdoor exhibitions lead to the suggestions made in this article.

Halsted Street Institutional Church, Chicago, has used an empty lot, a portable projector, and single reels to excellent advantage in presenting an outdoor program. Singing and brief speeches have aided with the program. This church is located in a congested district of the city, and the entertainment is greatly appreciated by the thousands of children who swarm the streets. Much good has been done along religious as well as Americanization lines. Also, the Chicago Y. M. C. A. has presented scores of pictures to crowds in the parks during the last few years and thousands of people have thus been reached.

A rural pastor in Minnesota, working in a little community of about five hundred people, arranged a temporary platform in a little park, employed a portable projector, secured regular feature films, and conducted a complete entertainment program during the entire summer, one night per week. The choir from the church was used for special music and the town band was enlisted in the enterprise. The pastor gave a brief address each evening, and the delightful program caught the attention of the entire community, people driving for more than twenty miles to the entertainments. Hundreds of automobiles were frequently to be seen on the streets of the town on the nights of the exhibitions. A real recreational need was supplied, a community work was accomplished, the church was given an enviable standing in the town, and the appreciation of the business men was shown when they volunteered to assist in the financing of the program. On rainy or stormy nights the entertainment was conducted in the church across from the park.

Richfield Methodist Church, near Minneapolis, organized a picture program for the summer months, using feature films and entertaining for part of the evening with lawn games. The church is located on one of the main thoroughfares leading into the Twin Cities, and the picture, projected against the white wall of the church and surrounded by a happy crowd of people, attracted throngs of motorists and made many friends for the institution.

Third Presbyterian Church, Chicago, is located in one of the most congested sections of the city, and fronts on a heavily traveled boulevard. A side street was closed to traffic, the narrow lawn and sidewalk were utilized, and a Sunday evening outdoor service was instituted. Motorists could drive up to the edge of the crowd and listen to the service without getting out of their cars. That preacher talked to thousands of people last summer. The number of those who followed him into the church for personal consultation was an evidence of the real success of the program and of its spiritual vitality.

New First Congregational Church, Chicago, has used an out-of-doors service for a number of years. Stereopticon slides and illustrated songs have figured in the program more or less. The screen is erected just back of the choir and preacher, which gives a sounding-board for the voices and a background for the eye. The service is a varied one with pictures, preaching, and considerable mass singing. Thousands of people are attracted from a park across the street, and the spiritual results have been very satisfactory.

Essential to the success of the plan is the choice of location. An open lot or park, near to the main line of travel, is best. If pictures are used the noise will not disturb. A program thus located with attract motorists, while if it is off the beaten path they will never see it. Some smaller communities can well afford to go to the town square, the courthouse yard, or some well-located park. An additional advantage in such locations is the convenience of electrical connections, which are an important element in the plan.

The question of projection offers some difficulties. If a portable projector is available the problem is greatly simplified. If the equipment consists of a high-powered projector with a special wiring it will be necessary to make special connections. In such a case it will be necessary to consult with the local electrical people. In most cases the electrical plant will be willing to instal at a convenient spot a special cable connection, to which the machine can be connected. When the showing is over the machine is removed and only the sockets are left. The portable projector can be connected by ordinary lamp cord to some socket in a home or store near by.

If the program is to be operated throughout an entire summer it may be found advantageous to mount the booth on a small wheel-base so that it can be easily transported back and forth. A collapsible booth has its advantages here. But a temporary housing can be made of light materials, either iron or wood, which will give the machine complete isolation as well as protection from the weather. Since the program is not be held within walls the fire risk is greatly reduced, for no possible panic could develop where people had free opportunity to withdraw from a fire. With a high-power projector housed in such a booth and with all the connections set just as they are in the interior booth, the only connections necessary would be a cable long enough to carry the current from the nearest lead wires to the booth. Because of the comparatively small size of such a booth it would be an easy matter to store the entire projection apparatus, including booth, in some barn or garage between showings, if it was mounted on wheels for transportation.

The summer crowd will certainly be a restless one. The seating cannot be made comfortable, and the general informality of the out-of-doors will tend to encourage free movement in and out of the group. The average service will do well to adapt itself to this spirit of restlessness by having considerable action such as mass singing, rising and standing, and quick movement from one feature of the program to another. Long waits will be absolutely disastrous. Everything must be planned to the last detail in advance; nothing can be left to chance. The choir must be ready to sing immediately when called upon. Remember, there is absolutely no way of holding the crowd except through interest.

This spirit of restlessness raises the question as to the type of film that can be shown to advantage. Evidence seems to be rather in favor of the feature film, with plenty of specialties between reels. The continued story has the effect of sustaining interest. Where large number of children are present there is great advantage in single-reel films. These must be action pictures. Scenics can hardly hope to hold attention when the stars and the night themselves are calling! Comedies, short dramas, educationals, and scenics with dramatic touches (such as are found in many of the recent Bruce productions) will be found very serviceable.

If the program is designed for Sunday-evening services of

*(Continued on page 26)*

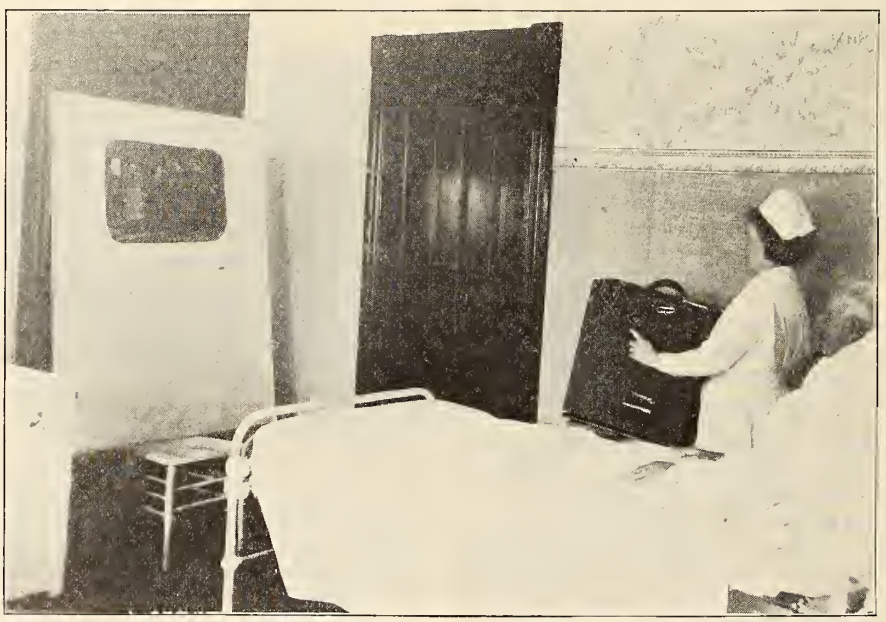
The medical profession is coming to recognize the therapeutic properties of the film

# MOTION-PICTURE THERAPY

HENRY W. SALUS, M. D.
*Founder and Medical Director, Salus Private Hospital, Johnstown, Pennsylvania*

MOTION pictures of the suitable and selected kind will be found to be a great aid in the treatment of certain classes of cases, especially those pertaining to the nervous system. While this method of procedure is still in its infancy, a great amount of benefit seems to be derived from the practical application of this one form of treatment. For the past year I have conducted a series of experiments which have proved to my satisfaction that many patients who were benefited by the use of motion pictures would not have been helped by any other form of treatment.

To begin with, there are two essential things in the treatment of nervous disorders that have always been neglected. They are a thorough study of the attitude of the patient toward the nurse and of the nurse toward the patient. I have in preparation at this time scenarios for two reels of film, one entitled "Treatment of the Patient," and the other "Treatment of the Nurse." The film "Treatment of the Patient" will endeavor to teach the nurse her attitude toward patients of the different types of nervous disorders. It will be a course of instruction also in the manner of giving baths, massages, medication, preparation of the patients for comfort during rest hours, etc. The film entitled "Treatment of the Nurse" will be designed to teach the patients how to get the best results from the nurse through acts of kindness, their attitute toward the nurse, and their attitude toward their surroundings.



Application of the Modern Treatment

In my experience I have found that nervous patients, even those of the better walks of life, need much instruction for their own benefit. In the first place, a nurse is not necessarily a servant, even though she must earn her own livelihood. She must be regarded as a professional person and ofttimes a companion. I have known patients to be admitted to my private hospital and remain for a period of from one to three months; and during all this time, as residents of the hospital and under the care of nurses, they have insisted on making complaints of all sorts against the nurses, against treatment, against medication, and in general against everything. But upon the day of their discharge from the hospital they have showered expensive gifts on the nurses and all the hospital attaches. This has always seemed to me like building a house, and trying to put the roof on before the foundation is built. I shall try to picture to the patients the means of getting the best results by behaving in such a manner that they become friendly to all those who are interested in their health and welfare.

In regard to the treatment of special forms of nervous disorders we will mention neurasthenia. One of the greatest aids in the treatment of this mental condition is the treatment outlined by the noted physician and writer, Dr. S. Weir Mitchell, of Philadelphia, which is known as the S. Weir Mitchell Rest Cure. This includes absolute rest in bed, massage, electricity, special diet, special hours for reading, special hours for recreation, and special hours for being read to by the nurse. So far as this treatment goes it has been very successful and also hard to improve upon.

Still, I have discovered a way in which to make this treatment even better by using motion pictures of a selected type instead of allowing the patients to read themselves or having them read to by a nurse. It has been my experience that patients suffering from this ailment cannot concentrate upon the subjects they are reading, or, if so at all, not sufficiently to be of much value. Again, if their concentration is fair or even good they tire very easily and lay their book aside in a very few moments. On the other hand, it is most difficult to select nurses who are interesting readers. In fact interesting readers are very rare, because even readers do not find interest in reading to a lone patient who has a twitching, fidgety nervous disorder. Thus I have greatly improved the S. Weir Mitchell treatment by substituting motion pictures for the reading to and the reading by a patient. Of course the subjects must be carefully selected—no small matter! The patients must be studied, their likes and dislikes determined, and they must be interrogated rather cautiously as to the kind of pictures they like best. Then again these must pass our own censorship so that we may ascertain whether or not the subject that we are going to show will excite or otherwise interfere with the patient's recovery. For example, we will quote the following instances:

We had in our hospital a woman suffering from a nervous breakdown. The young woman was very much interested in cartooning and in drawing pen pictures. She had been at some time prior a student in one of the correspondence schools for pen and ink drawing. In this case we were fortunate enough to get hold of some of Bert Levy's Cartoon Films. This seemed to meet with favor, and the patient recovered so rapidly that in a very short time we were able to show her films of the most vivid type of melodrama without affecting her nervous condition in the least. I wish to say here, however, that dramas in most cases must be eliminated entirely, or if used at all must be used very cautiously and prescribed with care. In some cases also I have found that comedies are looked upon as nonsense and are not very well borne by the patient. The best results have been obtained from educational films, historical films, and films relating to the particular occupation in which the patient may be or at some time in his life has been engaged. If the patient takes kindly to these films, and his general nervous condition as well as his general health improves, the before-censored films may be gradually enlisted.

To give further examples I will quote a case of a patient who was a professional masseur. This patient was first shown a film that was loaned me by the Crown Chemical Company, which was entitled "Skin Deep" and dealt with massaging of the face, etc. It was reproduced in a story form so that it was interesting as well as instructive.

Another patient, who was interested in mechanics, was shown a film entitled "The Porcelain Lamp." This film was sent me by the Cole Motor Company and was, while instructive, very entertaining,

*(Continued on page 24)*

# MECHANICS *of* VISUALIZATION

*A Department Conducted by*

AUSTIN C. LESCARBOURA, *Managing Editor of The* Scientific American

In this department appear each month discussions of the important materials of visual instruction —projectors, films, stereopticons, slides, screens, cameras, lenses, and other items of equipment on which the non-theatrical exhibitor should possess authoritative and impartial information. It should be distinctly understood that all expressions of opinion emanate from Mr. Lescarboura, and that MOVING PICTURE AGE takes no stand upon the opinions expressed in this department.

? What problems are handicapping you in your visual instruction work? Mr. Lescarboura stands ready to answer by correspondence the questions of any subscriber pertaining to equipment, when the inquiry is addressed to him at the office of MOVING PICTURE AGE and is accompanied by stamped, addressed envelope ? —*The Editor.*

## THE SEMI-PROFESSIONAL PROJECTOR

THE DEMAND for something between the large and somewhat complicated machine of the theatre and the light and necessarily limited-capacity projector of the portable variety, has given rise to the semi-professional category. Indeed, this category or class of machine fills a long-felt want in non-theatrical motion-picture work, for it is sufficiently powerful and rugged to withstand the service called for in the large auditorium where regular programs demand real and constant service, and it is sufficiently simple and small to be operated by anyone with the minimum of expense.

Please note that the semi-professional projector does not take the place of the portable type, nor does the portable type, in turn, do the work of the semi-professional type. There is much misunderstanding regarding the relative functions of these two types, which appear to be so closely allied. Yet as a matter of fact they are intended for quite different purposes. The portable is especially desirable where portability is prerequisite, and there are enough applications of this kind now that motion pictures are so widely employed in other than theatrical ways. For class-to-class use in the school the portable or suitcase machine has a very definite field of service. Again, for use in very small halls, seating several hundred people, the portable machine is also available, for it throws a fairly large picture of good brilliancy. But when it comes to the large auditorium and the steady grind of evening after evening or day after day of pictures, the semi-professional projector is certainly the better choice. It is built to stand more grueling service, and is simpler to thread and operate because of the accessibility of its exposed parts.

Acme Semi-Professional Projector

The semi-professional machine is a cross between the portable and the professional machines, and as such it has some characteristics of both types. As a matter of truth, however, it partakes more of the professional machine, and at a glance it resembles the latter to a striking degree, even if the construction is noticeably lighter.

First of all, the semi-professional machine has an incandescent lamp for the illuminant, just as the professional machines now intended for non-theatrical work are also being provided with incandescent lamps instead of arcs, which are troublesome to operate and require the services of a skilled operator. The relatively low current consumption of the semi-professional machine enables it to be connected to the usual lamp socket or outlet, as compared with the professional machine, which must have special wiring even if it employs the incandescent lamp instead of the arc.

Of course the semi-professional machine has motor drive; in fact, all offerings, aside from mere toys, have motor drive. The motor is generally so neatly mounted that it forms an integral part of the machine. A speed controller permits of varying the projection speed.

The problem of rewinding is taken care of in most of the semi-professional offerings. The film is rewound right in the machine itself, either by using a special crank which is placed on the empty reel, or by reversing the motor drive in such a manner that the rewinding is done by motor without effort of any kind. At any rate, this matter of rewinding in the machine itself is a commendable practice, because, as has been explained in these columns before, the less exposed the film is the better for all concerned. It is not in the projector that most serious film fires take place, but during rewinding and when the reels of film are left lying about, inviting the spark from a cigarette or from some electrical flash.

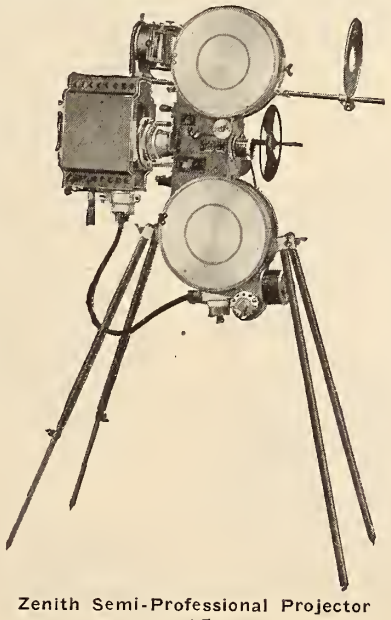
It is well, too, for the prospective projectionist to look into the matter of stereopticon attachment. If there is any possibility of using lantern slides at some time or other, then by all means a projector with a stereopticon attachment should be selected. Most of the offerings have stereopticon attachments that make use of the same lamp house but different optical systems, the lamp house being shifted up and down or sideways, in order to align it with either the motion-picture projecting system or the stereopticon system.

Semi-professional projectors are distinguished at a glance from the portable types of projector in that the former are provided with their own stands. Most of the offerings have telescopic legs that hold the projector in place, and which can be adjusted so as to obtain any desired height and any angle. This neat arrangement makes it possible to instal the machine in a small fireproof booth with a minimum of bother.

The mechanism of the usual semi-professional machine is simple and easy to get at. The various parts can be readily taken down, inspected, cleaned, and adjusted or repaired if necessary. This simplicity and ready upkeep has much to do with making this type a great favorite in all kinds of non-theatrical work, where the services of a professional or skilled operator are out of the question.

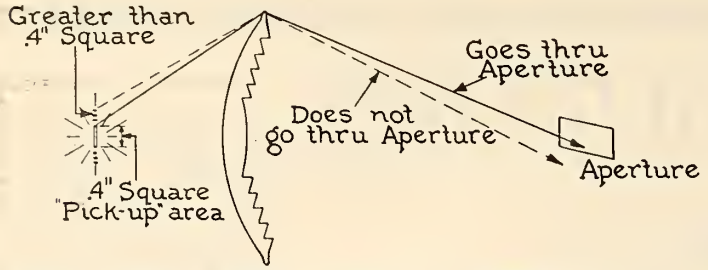
Somewhat different from the strictly semi-professional type are various offerings that nevertheless belong in that general classification. We have reference to machines which may resemble the portable type in that they have no stand of their own and are somewhat more compact than the semi-professional type, yet are so rugged and readily attended to that they are true semi-professional projectors.

One of these machines that is attracting considerable attention and is apparently favored by many is a compact machine contained almost entirely in a case of cast aluminum. The film is placed in fire-proof magazines, which in turn are contained in the cast aluminum case, making fire danger practically nil. The motor drive, motion-picture optical system, film reels, and electric resistances are all included inside the case. However, the lamp house is outside the case and is so mounted that it can be slid down in order to project motion pictures, or slid up and aligned with the stereoptical attachment mounted on top of the case when required. This type of projector, which has virtually all the features of the semi-professional machine except that its parts are not quite so accessible, can be placed on a desk or table anywhere and connected with the nearest lamp socket.



Zenith Semi-Professional Projector

Another type of machine also sets on any desk or table. It has a rather peculiar mechanism that is certainly different from any on the market. The lamp house throws a beam parallel to the surface of the screen, but this beam, after passing through the film, is bent at right angles by means of a prism and then projected on the screen. The film is contained in the base, and such film as passes up through slots in the base is contained in glass-cased sections where it can be seen but is in no way exposed. A num-




Rays Outside the "Pickup" Area Are Shown Bent by the Condenser So That They Do Not Pass through the Aperture

ber of advantages are claimed for the machine, which, by the way, has been developed by one of the pioneers in the motion-picture field.

All in all, the semi-professional projector is excellent where a professional machine is too large and too formidable to be tackled by novices, and where the portable machine is inadequate. Its weight, 40 to 60 pounds, is certainly within reason, and makes it portable if necessary.

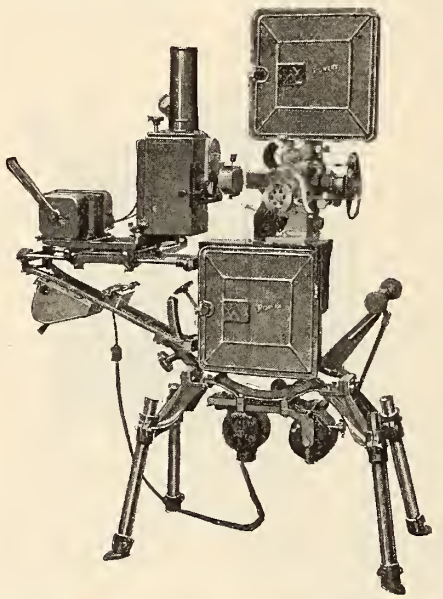
## THE INCANDESCENT LAMP VS. THE ARC

AFTER several years of intensive development and experimentation, projection with Mazda lamps has now become not only practicable, but representative of the most satisfactory and efficient method, according to the manufacturer of Mazda lamps. The Mazda lamp, continues our authority, brings into this service those features that have won it an enviable position in store, factory, and street lighting, etc. The projection, as to color, definition, and intensity, is adequate and extremely well suited to the demands of the theatre. But for our purpose we are primarily interested in the non-theatrical application, and here the Mazda lamp is at its best. Until recently this type of lamp has been widely employed in portable and semi-professional machines, but with the most recent advances it is now said that the Mazda lamp is available for the professional machines.

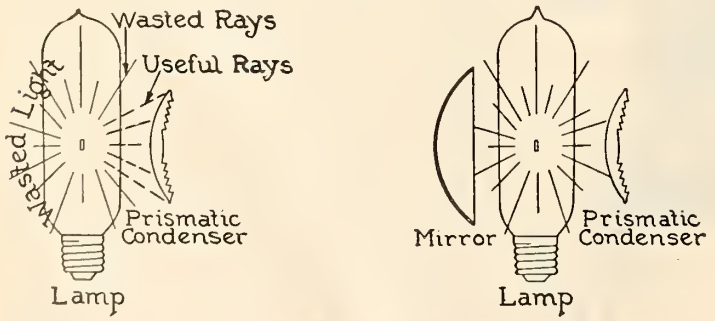
Just so long as the arc lamp had to be employed, the semi-professional, the portable, and even the heavy-duty large-capacity professional machine were hardly suitable for non-theatrical applications. But the introduction of the incandescent lamp of the Mazda type has altered the entire projection field and has brought all classes of projectors within the scope of the non-theatrical exhibitor.

First of all, the Mazda lamp is less expensive to operate. There are no carbon clamps or asbestos lead wires to be replaced, while the mirror may need replacement but two or three times a year. With proper adjustment such annoying features as perceptible flicker or uneven illumination need never be encountered, since the light source is perfectly steady and not subject to "travel."

The light has a soft, pleasing tone, bringing out the depth of the picture. The rendition of colors is also most satisfactory. The resulting restful effect, as well as freedom from eyestrain, makes this type of projection popular with the audience. One important consideration is the fact that the Mazda lamp burns with equal brilliancy on alternating or direct current. Therefore, when alternating current is available no auxiliary equipment, such as a motor-generator set or synchronous converter, is required. A small hand-operated transformer that forms part of the lamp adapter serves to regulate the current requirements.

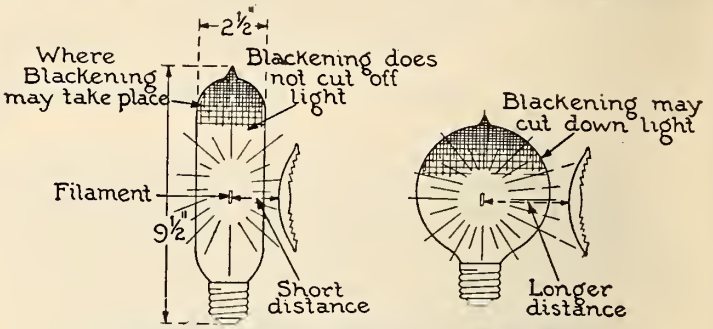


The Power's Projector, Using the G. E. Unit for Mazda Lamps




How the Mirror Utilizes a Portion of the Light That Would Otherwise Be Wasted by Redirecting It through the Light Source toward the Condenser

Heat is reduced to a minimum. Since the light-giving elements are entirely enclosed in an airtight glass bulb, it stands to reason that there cannot be carbon dust and gas. Therefore, the working conditions with a projector equipped with Mazda lamp are well-nigh perfect.




Comparative Merits of Tubular and Round Bulb

According to the information compiled by J. A. Sommers, Lighting Service Department, Edison Lamp Works, at Harrison, N. J., the new G-E incandescent lamp projector, with the 900-watt Mazda C lamp, can be used successfully in auditoriums and halls that have a maximum main floor seating capacity of 1,000, for a picture not over 16 feet wide and a throw not exceeding 120 feet. It is said to give better results than an alternating-current arc, and under average operating conditions is the equal of a direct-current arc up to 50 amperes. Indeed, the low power consumption, often avoiding the necessity of heavy, special wiring or of overloading the circuit, is highly important. The simplicity of the lamp house also goes a long way toward making the Mazda-equipped projector especially suitable for non-theatrical applications.

The profession-projector Mazda lamps are made in the 900-watt, 28-32-volt Mazda C (gas-filled) lamps, which has been found to meet the requirements of the large auditorium and hall, including the theatre; and the 600-watt, 20-ampere, 28-32-volt Mazda C lamp, where a smaller picture or a low intensity of light will suffice, such as in churches, schoolrooms, and small auditoriums. The average burning life of these lamps is 100 hours under normal operating conditions. The bulbs are made in the long, tubular form, instead of the round globe. To begin with, the blackening takes place at the tip of the lamp, and the farther away the tip is kept from the filament, the more likely the filament is to shine through clean glass and thus not drop off in effective illumination. Then the narrow tubular form also permits of bringing up the condenser far nearer the filament than is the case with a round globe. It is interesting to note that a special type of condenser has been developed for use with the Mazda lamp, providing for the utilization of this illuminant so as to produce a stronger illumination on the screen. The area of the light source that the special prismatic condenser lens will use most efficiently is a circle four-tenths of an inch in diameter. Only a small proportion of the light emitted from a source not within this limit terminates as illumination on the screen. Through the design adopted for the lamp filament, the largest filament surface is presented within the useful limit. As

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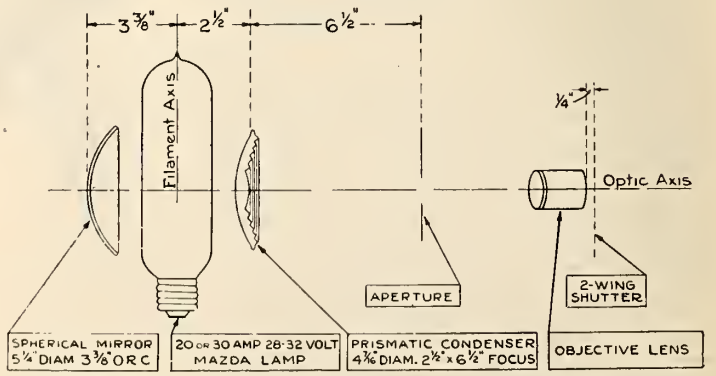


Optical System for Mazda Motion-Picture Lamp—Professional Projection

# HIGHLIGHTS

*Film Reviews by the Editor, with Brief Film Comments by Other Members of the National Academy of Visual Instruction*

## "LAVENDER *and* OLD LACE"

MUCH as certain producers and distributors may contradict the statement, it is absolutely true that non-theatrical films are chosen or rejected with reference to a number of fairly definite standards. It is a satisfaction to the able to say that "Lavender and Old Lace" goes far along the lines of what is considered good in the non-theatrical field. and to state that this version, improved by judicious cutting, could qualify as a 100 per cent clean and satisfying non-theatrical film. (Oh, for that happy day when the non-theatrical distributor will be so far-sighted as to cut the material that is off-color and then send me the film for review, so that I may honestly and heartily commend his offering rather than be forced to point out these so-obvious discrepancies!)

The tone of the picture is ideal. You probably know the story—of the sea captain who went on a voyage, and of the lover who awaited his return in vain, and of the youth who finally proved to be the son of the man who had not returned to his betrothed. The leading character is a beautiful soul, and the story of her guiding influence is charming and effective.

The comedy of the film provides the false tone, and, as I have indicated, there is no reason why this film cannot be cut at a few points and made a genuinely high-grade production. The rural youth and maiden provide a comedy element that falls short in quality but is mainly permissible morally. However, the efforts of Mr. Ball to be funny are painfully cheap and a detriment to the tone of idealism established in the story. This perversion of humor descends to vileness in the subtitle concerning the identity of the horse. The subtitle mentioned should be shown under no circumstances, and the exhibitor who seeks the worthiest results will review the entire production and do the work that should have been done by the distributor before this film was released for our field. The slapstick episode of the baby carriage, following one of the most dramatic points of the picture, violates the entire effect and mocks the intelligence of the beholders.

"Lavender and Old Lace," produced in six reels by Hodkinson, is distributed in the non-theatrical field by the Fine-Art Film Co. 804 S. Wabash Ave., Chicago.

THE EDITOR

## "RIP VAN WINKLE"

ONE naturally looks to the film version of Washington Irving's renowned sketch as something that should more closely approximate the non-theatrical exhibitor's ideal than does most of the material at hand; and in many ways one is not disappointed. Thomas Jefferson plays the role of Rip—and Thomas Jefferson is never at a loss to achieve the very spirit of his part. In general the picture may be classed as a very capable piece of portraiture.

The question of the film's desirability for your showings would seem to hinge upon your attitude toward the alcoholic spirit and flavor of the story's action. Drinking is an inseparable feature of the story and of the film, and to a degree of prominence that cannot be overlooked. It might be possible to trim down these scenes to a more reasonable quantity, but this would hardly be worthwhile unless the distributor himself were to prove his desire to render real service by taking the task in hand.

A point worthy of strong commendation is the portrayal of Rip's wife. The characterization of a seeming scold who in her heart really loved and was solicitous of her weak husband—this is a most excellent piece of work. This feature alone compensates in part for the less worthy features.

Rip Van Winkle, produced in five reels by Hodkinson, is distributed in the non-theatrical field by the Fine-Art Film Co., 804 S. Wabash Ave., Chicago.

THE EDITOR

## PRIMARILY *for* RURAL USE

IN the three-reel production "The Homestead" is found material that should be screened in every small town and rural district in the United States, for the wholesomeness and general worthwhileness of it. The story concerns the young farmer who was satisfied to use the farming methods of his father until he discovered what finer results were being achieved by his neighbors. Then he becomes acquainted with the representative of the state agricultural association, and soon has become convinced of the advantages of modern farming methods to the point where he plans to lay out his own farm in approved fashion the following year. A satisfying amount of figures is shown, so that the farmer who sees this picture realizes that he is dealing with practical material and not with mere theory. I highly recommend this film for use in any community interested in agriculture, and I fail to see how any county agent can consider his work satisfactory if he has not given his people the benefit that is to be derived from seeing "The Homestead."

"The National Swine Show" is a one-reel production specifically for the man who raises livestock. It portrays the national show at Peoria in 1921. Prize winners of the various breeds are shown, and the farm-bureau members will consider this picture reason enough for attendance in large numbers.

"Chinch Bugs" is an extremely practical one-reel discussion of the chinch bug and its control. Its effect upon crops is shown, after which we see a list of the various methods by which the pest's work may be thwarted. Then detailed views are given of the procedure in the creosote method, considered the most effective of the methods listed. This is followed by views of the application of kerosene, which is considered as next to creosote in order of value. The explanatory and pictorial material is clear, and the film is unusually successful in driving home its message.

These films are distributed by Homestead Films, 7510 North Ashland Avenue, Chicago.

THE EDITOR

## BRIEF COMMENTS

MESA VERDE. Reels, 2. Denver and Rio Grande Railway.—This gives a map locating the ruins, and follows this by excellent views of the camp and the principal ruins visited by tourists, bringing out well the idea that these buildings were probably put here because of ease of defense. The excavation of newly discovered ruins is shown, as are some of the relics discovered in them.

RUPERT PETERS,
*Kansas City (Mo.) Public Schools.*

THE BEGGAR MAID. Reels, 2. Hodkinson.—This is a mythical story that serves to illustrate how Sir Edward Burne-Jones, the artist, happened to paint his famous study called "The Beggar Maid," suggested by the poem of the same name by Tennyson. The picture is very interesting, and is valuable in educational entertainment. No cuts needed.

A. L. HARTMAN,
*Kansas State Normal School.*

OUT OF THE SHADOWS. Reels, 2. U. S. Dept. Agr.—The importance of the tuberculin test as applied to dairy cattle, and the relationship of bovine tuberculosis to human tuberculosis, vividly portrayed. Direction, continuity, photography very good. Effective use can be made of this film for Pure Milk campaigns in cities and towns. County agents have used this picture with wonderful results as a preliminary for the accredited-herd work.

CHARLES ROACH,
*Iowa State College.*

HATS OFF! Reel, 1. Society for Visual Education.—The story of this patriotic film is taken from the viewpoint of Boy Scouts studying the history of the American flag. Short sketches show the making of the flag, the dates of its adoption by Congress, and the scenes of '76, 1812, '61, and 1917, emphasizing the patriotic appeal to true American citizens and the spirit with which our soldiers have always fought. Uncle Sam shows the boys why all true Americans should remove their hats when the flag passes. The scenes are well arranged and the photography is very good. The educational points are correct, and the film holds the interest throughout.

A. L. THOMAS,
*Alabama Polytechnic Institute.*

# *The* NATIONAL ACADEMY *of* VISUAL INSTRUCTION

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A department conducted by the Secretary of the Academy for the dissemination of Academy news and thought. Opinions here expressed are not neeessarily in accord with those of MOVING PICTURE AGE

SINCE several months may intervene before the 1922 Annual Proceedings are printed, it seems advisable to print here the reports made by several of the more important committees of the Academy at the Lexington meeting.

Realizing the need of some constructive work on the part of the Academy, the Secretary, late in the year 1921, with the permission of the President and the Executive Committee, appointed the following special committee to report on the need or desirability of having a national slide-negative library:

Dudley Grant Hays, *Chairman*

| | |
|---|---|
| W. R. Duffey | J. V. Ankeney |
| J. L. Nixon | F. L. Griffin |
| A. O. Potter | C. R. Toothaker |
| F. W. Albertson | A. W. Abrams |

The report of this committee was accepted by the Academy, and the Executive Committee is now co-operating with it with the intention of working out definite plans for the establishment of a slide library.

The following is the report as given by Mr. Hays, the Chairman:

## THE POSSIBILITY AND DESIRABILITY OF A NATIONAL SLIDE-NEGATIVE LIBRARY

In this brief response to the topic "The Feasibility and Desirability of a National Slide-Negative Library" I aim not at an exhaustive treatment of the subject, but shall point out some ideas that may serve as starting points of the work to be elaborated by a continuing committee, to be named before our session adjourns.

The subject matter, it seems to me, embraces both photographs and negatives of any size that lend themselves to use for slide negatives suitable for common use by members of the Academy. Film negatives are not embraced in the considerations herein set forth, for several good reasons.

The movement for such a library assumes a community interest national in its scope. The basis implies need for more efficient service for all concerned, viewed from the standpoint of the sustaining public. Efficiency! We hear this word "efficiency" frequently, and owe some of the thought back of it to those industrial or manufacturing plants where the word got its modern meaning. We believe the word suggests the greatest possible output of a commendable, acceptable quality with the least expenditure of time, energy, and money. There may be other ideas involved, but those mentioned give a somewhat intelligent content for the term. We use it advisedly in speaking of the movement for a national slide-negative library.

We shall be disappointed if there shall not be many pertinent ideas offered by those present, so that the committee into whose care we may lodge our suggestions may have a pretty general groundwork upon which to build such a negative library.

One fundamental idea is that of a standard of excellence in the materials chosen for and deposited with such a library. Another is that of the scope of the study in which such illustrative matter can be applied in teaching.

The location for such a library calls for consideration of several essential factors. There are involved the idea of efficient availability of the materials for the members of the Academy; the greatest safety, within reason, from fire loss; the ease of securing quick transportation service; easily procured help at all times, both skilled and unskilled; and surroundings that lend themselves to a wholesome growth of a splendid undertaking looking forward to an abiding opportunity of service in the greatest human problem—that of education.

The selection of a base for operation leads us to consider a centralized headquarters of a permanent nature, where safe storage and a functioning office force can be relied upon. A plant lending itself to every phase of work involved should be carefully planned out on a basis contemplating an ever-expanding field of action.

A splendidly equipped laboratory will be of great service, and by its co-operation efficiency can be enhanced immensely. It might become a sort of training school for visual-education instructors or directors, as well as slide-makers and colorists.

Following such a developed plan should be a carefully organized team of co-operators, who would mature and execute survey plans, not only for available materials but for all factors lending themselves to the furthering of ideas related to visual instruction.

In connection with the work to be shaped up at this centralized library, there might be worked out a standardized classification of subject-matter, reduced to simple workable lists, that can be catalogued in the interests of all sustaining members.

A survey of dependable sources for new and desirable materials may bring to light many obscure collections of excellent pictures rich in potential teaching ideas. Certainly an interchange of slide negatives now owned and controlled by publicly owned institutions will result in a financial saving to taxpayers that should enlist our hearty support.

It seems to me that all government-owned negatives should be at our service without any question. State-owned negatives should be available for any use in the state. In short, where collections of negatives have been procured by money furnished by public taxes, the public has a right to the untrammeled use of those negatives through responsible agencies, serving in, by, and through offices under public-service regulations.

In conclusion, we believe a national slide-negative library is possible and desirable. That much careful investigation and planning are necessary is self-evident. With a good committee in charge, receiving the earnest co-operation of our members, considerable progress may be made during the coming year.

The speaker expresses the earnest desire for further suggestions on this topic by those present, realizing that he has by no means exhausted the subject.

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At the same time that the above committee was appointed, a committee on "Moving Picture Films—What the Academy Can Do," was appointed. The personnel of this committee was:

W. C. Crosby, *Chairman*
M. F. Baldwin
W. H. Dudley
Mrs. Claire Thomas

This committee submitted the following report:

## AN ACADEMY FILM-REVIEWING SERVICE

Committee should be appointed authorized to review all films that their producers or distributors are willing to distribute through the channels provided by educational extension divisions and other non-theatrical interests.

The machinery for this work should be:

1. A committee of five whose duty it would be to review industrial or free films.
2. A committee of five whose duty it would be to review purely recreational films offered for sale or rent.
3. A committee of five whose duty it would be to review all educational films offered for sale or rent.

Each member of these committees would have authority to review any film that the producer or distributor would wish to circulate through members of the Academy. A synopsis of each subject so reviewed would be made by the member of the committee reviewing the films, and a copy of the synopsis furnished the Secretary of the National Academy to be passed on by the membership through the official organ, or in whatever way he might see fit.

The producer should stand all necessary expense of reviewing, in addition to a fee of five dollars for each one-reel subject and two dollars for each additional reel of a subject, this fee to go to the Academy.

The members of the permanent committee will of course be instructed to keep in touch with each other by correspondence, or otherwise as the Academy may direct.

A report should not only be made through a synopsis, but suggestions for cutting or other changes should be made by the member of the committee reviewing the film. The report should also give the name and address of the owner of the film, and how he proposes to put it in circulation, with approximate cost, if any.

In addition to reviewing films the committee should be active in gathering material and tabulating useful information concerning negatives, films in process of production, etc.; this information to be given out from time to time for the benefit of Academy members.

The action of this committee is now before the Executive Committee for approval and for possible slight changes in the plan. I hope to be able to announce definite plans for film review in the next issue of this magazine.

## REPORT OF COMMITTEE ON COMMUNITY AND GROUP SERVICE

We believe that the motion picture offers one of the best and cheapest forms of community entertainment, recreation, and diversion. We believe that the motion picture tends to play a dominant role in the development of moral and social ideals and standards in a community.

We believe that the motion picture is perhaps the most potential factor in general community education.

In order therefore to safeguard community life, particularly in our smaller communities, whether centered in villages or rural consolidated schools, we recommend

1. That schools in small communities be urged to consider the assuming of the responsibility of furnishing motion-picture entertainment in order to provide the community with the best and most wholesome productions and in order to protect these communities from the vicious pictures and influences so often connected with the small-town theatre.
2. That schools, churches, and other non-theatrical organizations be urged to form co-operative organizations in order to secure greater advantages in dealing with motion-picture exchanges and other distributing agencies, both from the point of view of quality and of price of service.
3. That universities or other agencies be urged to provide through their extension departments a clearing house for the schools, churches, and other non-theatrical institutions in their individual states with at least the following functions:
   - *a.* To provide general information, encouragement, and aid to the non-theatrical field.
   - *b.* To provide a board of selection or censorship to make the best feature films available to non-theatrical users.
   - *c.* To make special arrangements with distributors covering the selection, price, and distribution of entertainment and educational films to non-theatrical users.
4. That this organization take proper steps at once to bring the matter of non-theatrical distribution to the attention of the main offices of the large producers, securing the best possible arrangements concerning distribution through university or other extension agencies, selection or censorship privileges, and price adjustments.

## NOTES

The members of the Academy should have received before this time copies of the *First Annual Proceedings of the National Academy of Visual Instruction.* Additional copies of this report may be purchased from the Secretary for $1.00, plus 5 cents postage. Academy members and state vice-presidents should inform libraries and other interested individuals of this fact. Copies of the Academy handbook may be purchased for 10 cents each, supplemental pages to cost 5 cents plus postage.

The Committee on Publications has arranged to have certain members of the Academy contribute special articles for this department throughout the year. We hope to be able to announce a list of these topics in the next issue.

It may be well to call the attention of members to the fact that all material for the Academy page must be sent first to the Chairman of the Publications Committee. The Publications Committee consists of the President, the Secretary, and one member of the Executive Committee. At present the members of this committee are:

J. V. Ankeney, *Chairman*
Dudley Grant Hays
W. M. Gregory

The Committee on Methods of Visual Education is:

W. M. Gregory, *Chairman*
J. W. Shepherd
A. W. Abrams
F. D. McClusky
J. V. Ankeney

## Bringing Them Out

*(Continued from page 10)*

our state extension office. Films are sometimes obtained from the International Harvester Company. Homestead Flms, Inc., has a list of agricultural films to select from also. For these a rental charge is made.

We recently purchased outright the two-reel film entitled "Exit Ascaris," giving the life history of the roundworm of the hog and methods of prevention. This film is produced by the Department of Agriculture. We intend to make extensive use of this film this spring and summer. The University of Wisconsin has a large film library from which we frequently rent films. Every college of agriculture could well have a library of good farm films. Money spent in supplying films would be well expended—probably better spent than that used for the bulletins and circulars printed.

Some of the films we have used are:

U. S. Department of Agriculture: The Government Poultry Farm; Out of the Shadow; Layers and Liars; Selecting the Laying Hen; Incubation of the Egg; The Barbarous Barberry; Winged Guardians of the Forest; Manufacture of Cheese; Scenic Films of the West; The Most Wonderful Insect in the World—the Cicada; The Honor of the Little Purple Stamp; Uncle Sam's Pig Club Work; Wheat Harvest in the Northwest; The House-Demonstration Agent; Stable Flies and Their Control; Poultry Pests and Their Control; Concrete-Road Construction; Health for Hogs.

Homestead Films, Inc.: The Homestead; Horse Sense.

International Harvester Company: Evolution of Harvesting; The Horse; The Milky Way; Corn.

J. I. Case Company: The Passing of Dub Wilson.

Perth Amboy Chemical Company: Putting Your Uncle Sam to Work.

University of Wisconsin: The Milky Way; The Babcock Test.

Some community organizations have regular meetings and have requested classic films. These we rent from the University of Wisconsin, the community organizations paying the rental. Some we have used are:

A Hoosier Romance; Silas Marner; Evangeline; Evangeline Land; Snow White; The Cricket on the Hearth; Enoch Arden; Lafayette, We Come!

We find that a good wholesome comedy finishes up the program excellently. The animated material is best; it appeals to old and young alike.

Our machine uses 32 volts, current being supplied from storage batteries carried in the car and recharged for each showing. We use an ordinary muslin screen, and get very good pictures at almost any distance desired. The machine is simple to operate; but not as handy to carry about as the suitcase type. We would like to have a generator attached to our Ford motor to eliminate the weight of the storage batteries and the labor connected with them.

After using motion pictures as much as we have, it is hard for us to conceive of carrying on our farm-bureau work without them. Demand for meetings exceeds our ability to supply them. We have lined up many communities and several have been interested in forming community organizations. We have shown pictures many times to those who never saw pictures before—old men and women and many children.

By means of pictures we have increased attendance at our annual meetings, at meetings of breed associations, etc. We have given our picture service to rural churches and established a point of contact there. We believe that there is no limit to the possibilities of good from the use of pictures other than lack of sufficient finances and the physical inability of putting in every night at it. It generally means getting to bed at 12:30—sometimes 3:30, when we get stuck in the mud! Last year we held 76 local meetings at which slides or films were shown. Since December 1, in spite of bad roads, we have held 35 of these meetings.

# BETTER FILMS

*A Department Conducted by*

## MRS. WOODALLEN CHAPMAN

*Chairman, Committee of Community Service on Motion Pictures, General Federation of Women's Clubs*

In this department appear each month news items of activities for finer films throughout the country, lists of pictures officially approved by the Federation through its reviewing committee, and announcements by Mrs. Chapman in regard to the Federation's work for better films. Arrangement has also been made by which subscribers' questions concerning the work for finer motion pictures, when addressed to Mrs. Chapman in care of MOVING PICTURE AGE and accompanied by a stamped, self-addressed envelope, will be answered in personal correspondence by Mrs. Chapman.

## MOTION PICTURES IN THE CLASSROOM

FILMS for school use should be very carefully classified, so that the educator may know whether he is securing a strictly educational film, as standard as a textbook, or one containing informational or illustrative material but superficially presented or more or less inaccurately titled.

It is our purpose to issue such a list. Under the classification of educational films will be listed only those pictures that present subjects forming a portion of the school curriculum, in a strictly scientific manner, logically, and in conformity to the principles of pedagogy.

The following list is incomplete, but will be augmented from month to month.

### EDUCATIONAL FILMS

ANTS: NATURE'S CRAFTSMEN. Reels, 1. Producer, Pathe. Structure of ants, how they live, feed their young, protect their homes, fight, work, play.

THE BUMBLEBEE. Reels, 2. Producer, Carter Cinema Prod. Corp. Structure of bee, its habits, its community life, and its value in the propagation of the red clover.

CELL MITOSIS. Reels, 1. Producer, Carter Cinema Prod. Corp. The process of reproduction of the human somatic cell shown in animated diagram.

THE FLAME OF LIFE. Reels, 1. Producer, Carter Cinema Prod. Corp. Metabolism and the chemistry of combustion.

FOOD. Reels, 1. Producer, Carter Cinema Prod. Corp. How chemical elements are made into food through the action of chlorophyl in sunlight.

THE HOUSE FLY. Reels, 1. Producer, Carter Cinema Prod. Corp. Development from egg to fly; where and how it propagates and transports disease germs.

HOW LIFE BEGINS. Reels, 4. Producer, Carter Cinema Prod. Corp. A microscopic biological picture giving with scientific accuracy the methods by which new plants and animals come into existence.

THE LIVING WORLD. Reels, 4. Producer, Carter Cinema Prod. Corp. A microscopic biological picture making clear the essential difference between living and non-living matter.

THE MONARCH BUTTERFLY. Reels, 1. Producer, Carter Cinema Prod. Corp. From the laying of the egg to the emergence of the butterfly. Structure of caterpillar and butterfly plainly shown.

SAFEGUARDING THE NATION. Reels, 5. Producer, Carter Cinema Prod. Corp. The effects of small and large amounts of alcohol upon the human system shown scientifically by psychological experiments and physiological demonstration.

A STUDY OF SHORE FEATURES. Reels, 2. Producer, Society for Vis. Ed. Blackboard drawings illustrating how various shore features are produced by wind and waves. If the teacher can supplement the picture with a running talk, telling what the artist is doing, the films will be found helpful.

TOADS. Reels, 1. Producer, Society for Vis. Ed. Development from egg to toad. Many different varieties shown.

## CONFERENCE ON MOTION PICTURES

THE BIENNIAL Convention of the General Federation of Women's Clubs is to be held from June twentieth to thirtieth, at Chautauqua, New York. This will be a most memorable occasion, and thousands of women from all over the United States are expected to attend.

On the afternoon of Wednesday, June 28, a conference of all interested in work for better motion pictures is to be held in Kimball Room, Alumni Hall, at which time the following program will be presented:

### CONFERENCE ON COMMUNITY SERVICE THROUGH MOTION PICTURES

*Mrs. Woodallen Chapman,* Chairman

Guest of Honor: *Mr. Will H. Hays, President of the Motion Picture Producers and Distributors of America, Inc.*

General Topic: RAISING THE STANDARD OF MOTION PICTURES

PART I: ENTERTAINMENT MOTION PICTURES

HOW THE WOMEN CAN HELP THE PRODUCERS: *W. W. Hodkinson,* President, Hodkinson Corporation.

HOW THE WOMEN CAN HELP THE EXHIBITOR: *S. L. Rothafel,* Manager, Capitol Theatre, New York City.

HOW THE WOMEN CAN HELP THE BOARD OF CENSORS: *Mrs. Eli S. Hosmer,* Member, Commission on Motion Pictures, New York State.

DISCUSSION.

PART II: EDUCATIONAL MOTION PICTURES

THE NEED AND POSSIBILITIES OF TRUE EDUCATIONAL MOTION PICTURES IN THE CLASSROOM: *Miss Charl Williams,* President, National Education Association.

WHAT THE WOMEN CAN DO FOR EDUCATIONAL MOTION PICTURES: *Paul Bauer,* Vice-President, Carter Cinema Producing Corporation.

DISCUSSION.

Upon this occasion Mr. Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., will speak upon the subject "Upbuilding the Nation's Life through Motion Pictures." Without doubt this will mark a step forward in the closer co-operation of this important industry with this great body of women who, out of their experience with human nature and their breadth of vision as to the welfare of the nation, are able to bring much of vital importance and inestimable value to those who are making the motion pictures of our country.

It is hoped that every state chairman of motion pictures will be able to attend this important conference, and a cordial invitation is extended to all interested in the subject of better motion pictures to attend this meeting.

## WORTHWHILE THEATRICAL FILMS

BEHOLD THE MAN. Distributed by Pathe. A rather conventional portrayal of the life of Christ, beautifully hand-colored.

FROM THE MANGER TO THE CROSS. Distributed by Vitagraph. The life of Christ photographed in the Holy Land and giving the atmosphere of Oriental life. A very life-like portrayal.

THE POWER WITHIN. Distributed by Pathe. A powerfully dramatic story which shows how a modern successful business man is brought, through a series of disasters similar to those endured by Job, to a realization that the only lasting happiness and success come from dependence upon the Divine Power that may be found within. The parallel pictures of the life of Job are most artistic and illuminating. A splendid example of a film that is artistically satisfactory and morally impressive.

THE UNFOLDMENT. Distributed by Pathe. A young newspaper woman makes a motion picture that reveals to her associates what they are, in their true natures, and whither their lives are tending, as a result of which a great spiritual unfoldment takes place in the lives of the majority. There are a number of weak points in the film but, on the whole, it is most commendable. Five beautiful scenes from the life of Christ are worthy of being combined into a single reel for churches and Sunday schools.

THE BEGGAR MAID; THE BASHFUL SUITOR. Triart Productions, distributed by Hodkinson. To arouse a lasting interest in some of the great masterpieces of painting is the purpose of the Triart series, and from the two subjects viewed it would seem that they are in a fair way to be successful. The first film shows the picture of Burne-Jones, the artist, tells in a few words his career, and then develops a modern story, the characters of which are chosen by the artist as models for his great painting. The story is well told, the photography beautiful, and the entire effect most pleasing. The second film centers around the painting "The Bashful Suitor," by Josef Israels, and the scenes are laid in Belgium. The human interest is strong and the many intimate touches of home life showing both children and animals add much to the film's enjoyment.

# POWER'S PROJECTORS

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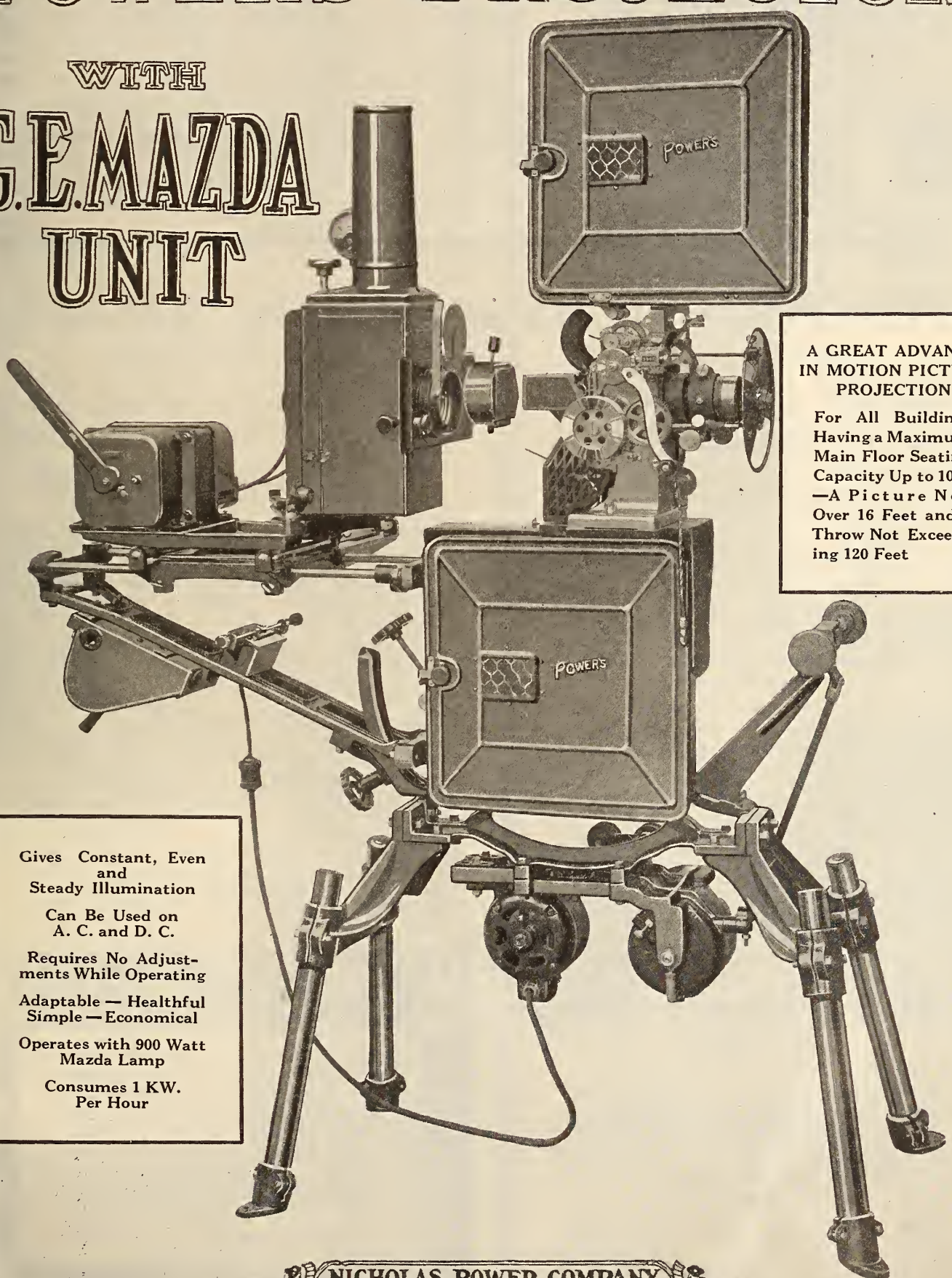
## G.E. MAZDA UNIT




A GREAT ADVANCE IN MOTION PICTURE PROJECTION

For All Buildings Having a Maximum Main Floor Seating Capacity Up to 1000 —A Picture Not Over 16 Feet and a Throw Not Exceeding 120 Feet

Gives Constant, Even and Steady Illumination

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Portable Screens

The perfect projection surface for non-theatrical use. Installed wherever ideal reproduction is an essential. There's one near you. Four distinctive types to select from.

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World's Largest Producers of Motion Picture Screens.

MINUSA CINE SCREEN CO. 2665 MORGAN ST. SAINT LOUIS, MO.

FILMS FOR SALE

Universities, Schools, Colleges and Non-Theatrical Exchanges, "ATTENTION!"

We have a large supply of films especially adapted for your peculiar needs. Literary, Historical and Educational subjects—all lengths. Others "list" non-theatrical pictures—we have them. Let us fill your next season's requirements. Start right. Place your orders now.

Jamitz Pictures Corporation
729 SEVENTH AVE., NEW YORK, N. Y.
"A CLEARING HOUSE FOR FILMS OF MERIT"

# APPROVED FILMS *and* THEIR SOURCES

**New Releases of Travel, Literary, Industrial, Topical, and Comedy Subjects**

## Films for the Church, School, and Club

*The following list of approved pictures, reviewed, endorsed, and listed by the National Motion Picture League, with executive headquarters in New York City, is published for the purpose of stimulating a greater demand for pictures not only suitable for adults, but wholesome for children of all ages. By the aid of these weekly lists the general public may select a high-class show, schools and churches may arrange suitable programs, and theatre managers may book the better class of pictures. It is very necessary for the operator to make all cuts suggested below, in order that the films may be wholesome for children and young people. These omissions are suggested in order to save otherwise splendid, wholesome pictures from rejection. Pictures not suitable for this list receive no comment.*

(See addresses of exchanges below)

### FAMILY FILMS

Recommended for Young People and Adults

**The Sleep-Walker.*** Reels, 5. Producer, Realart; exchange, Famous Players-Lasky Corp. Remarks: A love story featuring Constance Binney.

**Father Tom.*** Reels, 5. Producer, O'Brien; exchange, Pathe. Remarks: Tom Wise. Story of Catholic priest who was a friend and helper to everybody in his parish. In part 2, cut scene where girl steals loaf of bread.

**Shadows and Sunshine.*** Reels, 3. Producer and exchange, Pathe. Remarks: Baby Marie Osborne. Little girl, with her smiles, wins the love of stern grandfather.

**No Parking.*** Reels, 2. Producer, Al Christie; exchange, Educational Film Exchanges. Remarks: Neal Burns. Comedy about the adventures of a young married couple, baby, and dog; their inability to get an apartment on account of restrictions concerning the latter.

**Any Old Port.*** Reels, 5. Producer and exchange, Educational Film Corp. Remarks: Christie Comedy featuring Neal Burns. In part one, cut scene where man sets fire to his trousers.

**Cold Feet.*** Reels, 2. Producer and exchange, Educational Film Corp. Remarks: Christie Comedy featuring Viora Daniels.

**Trumps, Ace High.*** Reels, 1. Producer, Post Nature Picture Corp.; exchange, Wid Gunning. Remarks: A study in Nature—and a dog.

**The World's Champion.*** Reels, 5. Producer and exchange, Famous Players-Lasky. Remarks: Wallace Reid. In part 2 cut scene of kicking dog. In part 4 cut subtitle containing word "damned." In part 5 cut scenes of drinking. Romantic comedy with a prizefighter for hero, but containing no prize-fighting.

**Smilin' Through.*** Reels, 8. Producer, Norma Talmadge; exchange, First National. Remarks: Cut subtitle in part 2 containing word "Hell," also scene of girl being shot by rejected lover. Cut two subtitles containing "Damn it."

**Glass Houses.*** Reels, 5. Producer and exchange, Metro. Remarks: Viola Dana. In first part cut drinking scene at students' party.

**The Boat.*** Reels, 2. Producer and exchange, First National. Remarks: Buster Keaton Comedy. Adventures of man and his family on a pleasure yacht of home manufacture. In Reel 2 cut subtitle "Damfino."

**The Good Provider.*** Reels. 8. Producer, Cosmopolitan; exchange, Famous Players-Lasky. Remarks: Story by Fanny

Arrange Your Summer Programmes
NOW!

Keep interest in good, clean pictures going during the coming months. Make use of outdoor performances and hold interest among your people.

*Write for complete list of features, short subjects and single reels.*

THE KINEMA FILM SERVICE
808 South Wabash Avenue Chicago, Illinois
*The Exchange for Church, School and Community Center*

MOTION PICTURE USERS

SCHOOLS, churches, institutions, manufacturers and other non-theatrical users, contemplating the purchase of motion picture machines and films, should obtain a booklet of valuable information which is supplied without cost by

The Associated Manufacturers of Safety Standard Films and Projectors, Incorporated
Suite 1421, 440 Fourth Ave. New York City

Hurst. Stars, Dore Davidson and Vera Gordon. Domestic comedy-drama of the troubles and joys of a Jewish family.

**Across the Continent.*** Reels, 5. Producer and exchange, Famous Players-Lasky Corp. Remarks: Wallace Reid in auto picture.

**My Country.*** Reels, 1. Producer and exchange, Educational Film Exchanges. Remarks: Robert C. Bruce Wilderness Tales. Beautiful scenic views of the Pacific Northwest.

**Cardigan.*** Reels, 6. Producer, Messmore Kendall; exchange, American Releasing Co. Remarks: Adventurous romance of the forepart of the American Revolution. Adaptation of Robert W. Chambers' novel of same name. Colonial times around Johnstown, N. Y., ride of Paul Revere, fight on Lexington green between Colonists and redcoats, Cardigan's adventures with the Indians, the call to arms of the Minute Men, etc. Cuts suggested: Scenes of girl biting boy's hand, drinking scenes; subtitles, "I'll kill him," etc., "Kill Chief Logan's children, and I'll lay the blame on Cardigan," views of murdered children; subtitle, "Yonder stands the murderer"; whole episode of attempted abduction, views of gallows and struggle with girl in attic. Shorten fighting and shooting scenes.

**The Mechanical Doll.*** Reels, 1. Producer, Max Fleischer. Remarks: An Out of the Inkwell Cartoon. Clown on movie screen draws a doll which comes to life and dances.

**Too Much Business.*** Reels, 6. Producer and exchange, Vitagraph. Remarks: Ethel Gray Terry. In part 2 cut subtitle, "We can call it John Henry, Jr." Young man is in love with secretary to his employer, who places business efficiency above romance. She signs a thirty-day option agreeing to marry him if he doubles his salary within that time. He opens a day nursery and makes a success of it. It breaks up and he wins back his old job and his girl. Comedy-romance.

**The Right That Failed.*** Reels, 6. Producer and exchange, Metro. Remarks: Bert Lytell. In part 1, cut drinking scene. In part 6, cut subtitle, "I never saw him before," etc., indicating falsehood. Young prize fighter in love with society girl. Comedy-romance.

## Exchanges Mentioned in This List

### How to Obtain Any Film Mentioned

**The list gives the exchange distributing the film. Write to the address of the main office given below or look up your nearest distributing office of that concern in "1001 Films," Moving Picture Age's non-theatrical film directory, which every subscriber has, pages 12 to 19, inclusive. Whenever street address is not given, inquiry should be made of Moving Picture Age.**

**American Releasing Corp.**
15 West 44th St., New York City

**Educational Film Corp. of America**
729 Seventh Avenue, New York City

**Famous Players-Lasky Corp.**
485 Fifth Avenue, New York City

**First National Exhibitors' Exchange**
728 Seventh Avenue, New York City

**Max Fleischer**
485 Fifth Avenue, New York City

**Goldwyn Distributing Co.**
469 Fifth Avenue, New York City

**Wid Gunning, Inc.**
1540 Broadway, New York City

**W. W. Hodkinson Corp.**
527 Fifth Avenue, New York City

**Metro**
729 Seventh Avenue, New York City

**National Non-Theatrical Motion Pictures, Inc.**
232 West 38th Street, New York City

**Pathe Exchange, Inc.**
35 West 45th Street, New York City

**Prizma**
71 West 23d Street, New York City

**Robertson-Cole Distributing Corp.**
1600 Broadway, New York City

**State Rights**
(Write to Producer)

**Vitagraph**
1600 Broadway, New York City

## Mechanics of Visualization

*(Continued from page 16)*

the tungsten wire used is relatively large in diameter, it allows the lamp to operate at a temperature much higher than that at which Mazda lamps ordinarily burn, thus increasing the brilliancy of the light source. Since the filament is operating at this high temperature, there is a material decrease in the life of the lamp if subjected to a current in excess of its rating, which, however, may be considered as compensated for in some instances through the additional light emitted by the lamp. The peculiar anchorage construction of the lamp allows for the sudden expansion and contraction of the filament when the current is turned on and off, and also tends to prevent its twisting and warping out of shape.

The spherical mirror functions by gathering part of the light emitted from the back of the light source and redirecting it through the condenser lens as useful light. The mirror should be accurately set so as to reflect the inverted image into that of the actual filament in much the same manner that it is possible to fit the four fingers of the right hand into the four fingers of the left hand. The light thus reflected by the mirror increases the screen illumination from 50 to 70 per cent, and also tends to eliminate variations of light over the entire screen. Due to the high temperature to which the mirror is subjected, there is a gradual depreciation of its reflecting surface; its average useful light is approximately 1,000 hours' operation, after which it may have to be replaced to insure good projection.

**Combines Stereopticon and Motion Picture Advantages**

# Clergymen and Educators

## Endorse the "ACME" S. V. E.

CLERGYMEN, educators and community workers, who have investigated, all acknowledge the "ACME" S. V. E. to represent the highest development in semi-portable moving picture machines. The reason lies in the many Patent-Protected, Exclusive features that no other machine can possess. The "ACME" S. V. E. is in wide-spread use throughout the country, in schools, churches, clubs, Y. M. C. A.'s, community centers and commercial institutions. The United States Government has used "ACMES" for five years.

The "ACME" S. V. E. is instantly convertible into a stereopticon. It throws a clear, brilliant picture, takes standard reels, and is reliable and easy to operate. It bears the label of the Underwriters' Laboratories, is light and compact, and can be easily carried from room to room.

The "ACME" Iron Clad Guarantee protects you against mechanical defects and insures satisfactory performance.

Let us tell you more about the "ACME" S. V. E.—and about our PORTABLE model too. Just mail the coupon—you won't incur any obligation.

*Date*.....

**Acme Motion Picture Projector Co.,**
**806 W. Washington Blvd., Industrial Service Dept. 63, Chicago, Ill.**

Please send us your attractive folder telling about the "ACME" S. V. E. and the "ACME" PORTABLE.

Name.....

Address.....

# "GETHSEMANE"

**Directed and arranged by J. E. Holley**
**Richly Titled in Prizma by Paleologue**

**Direct from a week's pre-release run at the CAPITOL THEATRE, New York, and unanimously selected by the MOTION PICTURE THEATRE OWNERS OF AMERICA for presentation at the organization's official banquet held at the Hotel Washington, Washington, D. C., Friday evening, May 12, 1922.**

**One of THE VOICE OF THE LAND series of 52 exquisite single reel features, bringing the Bible Land to the screen, especially prepared for theatrical release.**

". . . a little gem of a film."—The Morning Telegraph.

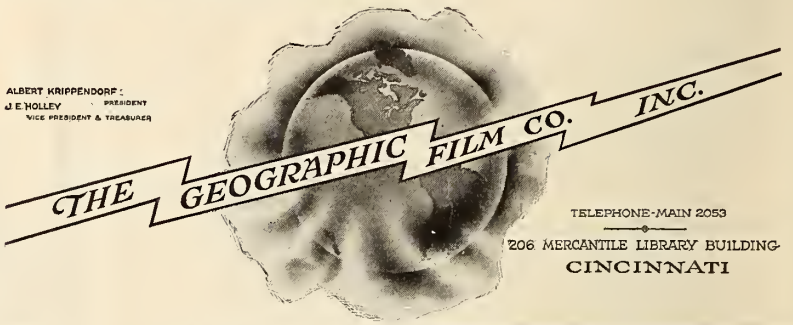
". . . glamorous and mystic scenes of the Holy Land . . . without allegory or the aid of human figures."—The New York Globe.

". . . starts a new era in Biblical pictures suitable for exhibition in the theatres."—Arthur James in The Moving Picture World.

". . . a beautiful and impressive picture . . . a far more powerful influence for good, we believe, than any Easter sermon that was ever preached."—The New York Tribune.

". . . in every respect a most impressive picture . . . splendidly photographed."—The Exhibitors Trade Review.

***For territory or world rights address:***





# GOSSIP-GATHERING *on* FILM BOULEVARD

EDISON Lamp Works of the General Electric Company, Harrison, N. J., has issued a pamphlet of great interest to all who seek information concerning professional projection in non-theatrical institutions. As described by the Edison Lamp Works, "This pamphlet points out the advantages of Mazda lamps for projection service, covering the cost of operation and field of application, as well as the types of lamps available. It gives in detail the optical set-up for the Edison Mazda lamp, with instructions for its installation and maintenance. The pamphlet also contains data on motion-picture screens, their reflection characteristics and maintenance; the general characteristics of Edison Mazda lamps, such as the functioning of the gas, and variation in candlepower and life; blackening of the bulbs, reasons for 30-volt vs. 110-volt lamps, etc."

The General Electric Company manufactures the G. E. Unit for Mazda lamps, which is designed for use in conjunction with Power's projectors. A copy of the pamphlet, which is entitled "The Edison Mazda Lamp in Motion-Picture Projection," may be secured by addressing the Advertising Department, Nicholas Power Company, 90 Gold Street, New York City.

* * * * * * * * *

The Jawitz Pictures Corporation, 729 Seventh Avenue, New York City, states that it has collected several thousand subjects in the fields of history, science, geography, etc. Mr. Jawitz asserts that his concern can be of particular service to institutions or individuals that contemplate production and wish to secure certain historical or other educational scenes without the expense of elaborate sets.

* * * * * * * * *

George Kleine, who distributes such productions as "Julius Caesar" and "The Last Days of Pompeii" to non-theatrical institutions, announces that his New York office has taken new and larger quarters at 729 Seventh Avenue.

## Motion-Picture Therapy

*(Continued from page 14)*

showing the evolution of traffic from life's earliest age. As I mentioned before, these educational and other films are gradually supplanted by films of the fiction type.

In another case we had a patient whom we found very difficult to put to sleep; a case of so-called insomnia. She was given the usual run of drugs naturally prescribed to this class of cases. This patient would hardly respond to large doses of morphine to put her to sleep, and when she did sleep it was only for a short duration. I pushed our drugs to almost the danger point when I finally decided that this method of producing sleep would not be beneficial if it did produce long sleep on account of the after-effects of drugs. One afternoon we showed her two reels of a carefully selected set of films and she immediately thereafter went to sleep and slept for three hours, the longest sleep she had had for one week at any one time. She slept through that entire night without any medication and began permanent improvement thereafter.

In still another class of cases we found that for several hours after a patient had seen a film it gave him something to think about, and of course we had our nurses follow up the showing of the film


## De Vry Projector Bargains

**CASH VALUES**

Faetory rebuilt C90 De Vry Projeetors. They are exactly like new.....$135.00 eaeh

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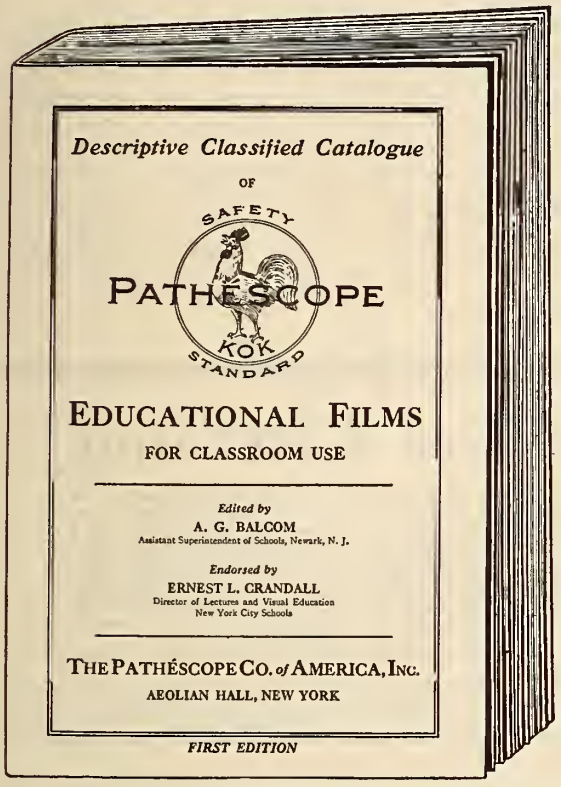


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AGENCIES AND BRANCH EXCHANGES IN PRINCIPAL CITIES


by discussing it in case the patient was at all interested or showed signs of enjoyment therefrom.

In the treatment of any nervous affection the primary object is to secure mental relaxation, no matter how accomplished. Some time ago the thought occurred to a noted German physician that actinic light rays would act as a sedative to the excited nervous state. Patients were put in violet rooms, blue rooms, red rooms, yellow rooms, etc., by the use of various colored window glass, allowing only certain prescribed colors to be admitted to the room. In some classes of cases some good results were noted, but I believe motion pictures properly used will prove to be far better in the production of complete relaxation of the mind. In my experiments I found that adult patients ask to be entertained by motion pictures, and are anxious to know when the next entertainment will be given.

Children who are promised motion-picture showings are better handled, obey better, and take medicines and treatments without parley. Still more important is the fact that they do not get homesick quite so easily, and instead of the hospital being a dreaded institution it becomes a haven. This latter fact pertains to grownups as well as children.

Still another feature of merit due to my experimentation with pictures is the fact that it soon became known to the multitudes that at the Salus Hospital patients were entertained and treated by the use of motion pictures, and thereby it became a much easier task to induce patients to take a course of treatment at my hospital. The very word "hospital" carries with it a natural tendency toward indisposition or inhibition, which in itself is a drawback. Those that come unwillingly only half surrender to their needs, and have tried and tried to stave off the inevitable until they find that their only hope is in grasping the last straw. The case being then pretty well advanced, the possibilities of recovery are far from bright. You cannot successfully treat all the ills that man is heir to by giving a teaspoonful of a drug every third hour; there are some things that cannot be dispensed in a bottle nor given in pill or powder form, and you cannot carry your hospital, with all its equipment, to the patient's home. He must come to you, and the sooner the better. Thus if you offer inducements such as the ones I described and your patient comes to you *willingly*, early in the disease instead of late, the final result will be most encouraging.

I recall vividly one patient whom I had operated upon some years ago, whose life was almost despaired of. She lay in a stupor for several days, and I had almost counted her among the cemetery guests. One morning as I was making my rounds I visited her room, just as the calliope of the Barnum and Bailey parade was passing the hospital. To my surprise the patient roused up, exclaiming, "There's the circus parade!" and from that hour on began to improve, and is alive today.

I do not claim the impossible, nor do I claim that any great mystery surrounded this little incident, but I do claim that psychology is a factor that must be taken seriously at all times. If this patient had an internal hemorrhage or peritonitis or a germicidal infection (blood poisoning) I would not think of saying that the calliope in the circus parade miraculously turned the tide and staved off imminent death in the face of physical impossibilities. I do maintain that a fallen spirit and listlessness due to "no hope for recovery" undermine the system and seriously interfere with resistance and fighting qualities, things which are as vital to the patient's recovery as any other of the things in connection therewith.

Much will be accomplished with the use of films that so far has baffled science. It is my firm belief that in time, by experimentation and research, many of the milder forms of insanity and mental instabilities will be cured by motion pictures. It is a matter of re-establishing a learning of the mind, teaching or reteaching the mind, just as one reviews old subjects to refresh the memory. Broom-making, brush-making, carpet-weaving, and other vocations have been taught to the demented. Some have become skilled beyond comprehension. If you can teach them thus and with a devitalized soil to begin with, why will it not be possible to go further and teach "sanity" instead of "treating insanity"?

Bear with me however, in my classification "mild cases," not "hopeless lunatics." Here again the film will be relied upon to do the work. You will get more mind concentration from the screen in one hour than you can get in one month through any other medium, and concentration is the first rudiment in instruction of any kind. After a picture or a lesson is screened it is a very easy matter to follow up. This concentration is achieved by reviewing it over and over again, by lecturing on the subject, or, if necessary, by rewinding and repeating the film until it begins to make the desired impression.

We have practiced this in our general film treatment. After

we have, for instance, selected and shown a comedy to a patient we feel him out, and if he seemed amused or pleased we would refer to the picture or the funniest part of it many times during the day, so that, if we ran off a reel in fifteen minutes, we usually "played it" on the patient for several hours. You certainly could not do that with humorous readings or recitations without annoying the patient.

I could go on indefinitely and show that the use of motion pictures in the practice of medicine is going to supplant many of the oldtime remedial measures. Take, for instance, the time-worn bit of medical advice so often given: "Take a trip abroad, or go to the mountains," etc. That is fine so far as it goes, but suppose you really felt that your patient would be benefited by a change of scene, why not prescribe the place and the climate best suited for the patient? If you sent a patient to China who would rather have gone to India it would defeat the very purpose that you hoped to gain, but if you filmed scenes of China for your patient and then filmed scenes of India he would have something to choose from beforehand, and would at least start on the trip contented; and contentment to a suffering mind is like an ice cap to a hot and swollen gland.

## Visualized Geography Courses

*(Continued from page 8)*

X. Switzerland
*1. Swiss Village Life (Kineto Review)
*2. Switzerland—slides
XI. Italy
*1. Venice (Red Cross)
*2. Along the Riviera (Red Cross)
XII. Austria, Hungary, Slovakia
*1. Slides
XIII. Balkan States
*1. Glimpses of the Balkan States
XIV. Greece, Turkey
*1. Slides

N. Asia
I. Russia
*1. Siberia—slides
II. India
*1. India Empire (Austin)
III. China
*1. Chinese Empire
*2. Health Campaigns in China (Red Cross)
*3. Farming in China (Red Cross)
*4. China—slides
IV. Japan
*1. Japanese Empire (Austin)
2. My Lady's Dress (A. & M. Col.)

O. Africa
I. Africa
1. Travelogue
*2. Plants and Animals—slides
*3. Countries and People—slides

P. Australia
I. General
1. Australia (Austin)

## Summer Outdoor Exhibitions

*(Continued from page 13)*

worship the problem is a little more difficult. There are certain films that can be used to excellent advantage, including some of the old favorites, such as "The Stream of Life," "Evangeline," etc. I would recommend "The Old Nest" (Goldwyn), and "A Maker of Men," by James K. Shields, who produced "The Stream of Life." "The Highest Law," by Select, is a wonderful Lincoln picture. "The Land of Opportunity," also by Select, is a fine two-reel Lincoln picture. "Johnny Ring and the Captain's Sword," featuring Dr. Russell H. Conwell, is a fine picture. "Common Sense," a Republic picture, will be found to be good. "The Power Within" is a fine preachment that can be secured from Pathe. "Jes' Call Me Jim" is another Goldwyn picture that can be used to advantage in such showings.

In addition to above features the Bruce scenics offer some material. I can commend "Missing Men," "My Country," and "Solitude" as being exceptionally good. Prizma has given us some wonderful subjects. Their rare beauty and exquisite coloring give them special value to the church exhibitor. "The Little Match Girl" is a good single-reel picture.

Outdoor mass singing can only be successful when the songs are so familiar that all can participate. If songs are not familiar they can be taught to the crowds through the use of stereopticon slides. The Methodist Committee on Conservation and Advance (740 N. Rush Street, Chicago) has some excellent sets of song slides. These songs include the old hymns and some patriotic numbers and are without question the finest production of the slide-makers' studios. Almost any slide bureau can supply other sets. The pictures, combined with the words, help to impress the message of the songs and tempt the people to sing. The leadership of a cornet, or better still a small orchestra, is invaluable in getting a crowd to sing.

The screen to be used in outdoor showings should be of plain muslin stretched by means of ropes. If such a screen is caught in the rain it is not seriously injured, whereas an expensive screen would suffer serious damage. A white painted wall, if perfectly smooth, would serve admirably. If street lamps are located near enough to spoil the image on the screen it may be possible to secure the permission of city authorities to extinguish them during the showings. If it seems best not to interfere with the street lighting the screen can be protected by a canopy. It is only the light that falls directly on a screen that injures the picture. Sometimes a narrow curtain can be hung so as to shut out the lights from the sides and thus produce a dark background against which the picture will show up perfectly.


# Classified Advertising

**For Sale, Wanted or Exchange classified advertisements not displayed, 5 cents per word. This column affords you a reliable market for disposing of articles which ordinarily are a total loss or for exchanging your outgrown equipment for other desirable material. Be brief. Count your words, multiply the total number of words by five (5) cents and send the amount with your advertisement. All advertisements of less than 30 words are accepted at the minimum charge which is for 30 words.**

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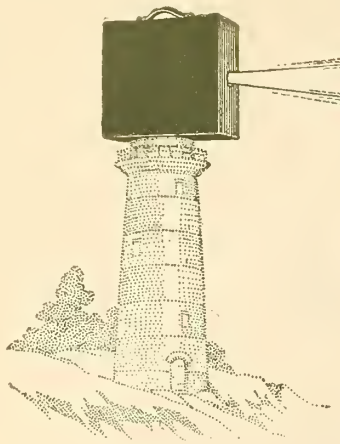


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# MOVING PICTURE AGE

VOL. V
NO. 7

JULY
1922

RELIABLE signs indicate that the opening of the Fall season will initiate a banner year for visual education. These signs are many: The National Education Association is according a more reasonable degree of attention to the cause of visualization. The previously frequent definition of visual instruction as motion-picture propaganda has been supplanted by a more understanding interpretation, and blind enthusiasm is giving way to sane, impartial investigation. Mr. Will Hays' initial steps in his new capacity have been so impressively constructive, so pleasingly to the point, as to warrant the belief that illegal restraint of non-theatrical bookings is scheduled for the obloquy accorded other Dark Age injustices. Experienced visual educators as well as students in visualization are attending the various summer courses on visual aids, in the effort toward more effective service; and a sign is even found in the unusual financial support reported by the dealers in visual aids for the warm months.

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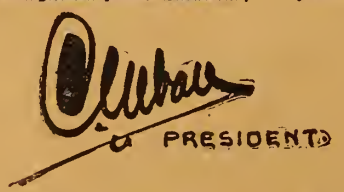


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# MOVING PICTURE AGE

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# A Chat with the Editor

IT is hoped that the article "Safe Subjects for Your Screen" will be found of great practical service by pastors who use motion pictures. Some difficulty was experienced in obtaining a truly complete listing, for some pastors who are using films regularly failed to submit lists; but the compilation presents in reasonably thorough manner the films that are in constant use by pastors. This list is kept at the MOVING PICTURE AGE editorial offices in card-file form, and I urge you to send in the names of good church productions so that they may be added to this card system, which is maintained solely for the benefit of ministers who wish to know whether certain films have been found satisfactory when used in other churches. Please be sure to mention the exchange from which the film was rented, as it is often impossible to locate the source when only the title is known.

✣

The school man will be especially interested in the digest of visual educators' opinions on the educational film, the first instalment of which is to appear in the August issue of MOVING PICTURE AGE. If anything the producer of educational films should be even more eager for this material than the educator, for it provides satisfyingly definite answers to the producer's unceasing question: "What qualities do the educators want embodied in educational films?" The opinions will not be presented in statistical form; such a summary is of little value to the man who seeks ideas rather than an auditor's statement. Each group of thought will carry the name and position of its contributor, and the informal method of presentation will insure that the writer's message goes across exactly as he stated it in his correspondence to me.

✣

The contribution by Mr. Weber is distinctly a step in the right direction. Films are as amenable to analysis as any other educational aid, and the time is past when they can be hazily classified as "good" or "bad." I hope to see further efforts toward clarifying questions of film quality.

✣

The new edition of "1001 Films" will probably be delivered to all subscribers before the end of July. While I greatly regret the necessity of this delay in the time of publication, I believe you will consider it warranted in view of the number of titles listed, between five and six thousand.

✣

An interesting prophecy regarding visual-instruction activities in the Fall is seen in the fact that several exchanges are reporting unusually good business for the summer months. Ordinarily the exchanges are fortunate if they can meet expenses during the warm spell, but this year it is apparent that many exhibitors have seen the wisdom of conducting summer exhibitions. Such support of the exchanges is valuable, for it encourages them to enlarge their film libraries and thus we all benefit.

✣

Ho, hum! While travelogues of Wisconsin are beautiful, they say that a trip to the Wisconsin Dells is the only remedy for that tired feeling that permeates one's system about the first of July. Where's that road map and those spare inner tubes?

THE EDITOR.

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# EDITORIALS

RECENTLY WE RECEIVED A NEWS item regarding a set of resolutions passed by a national welfare organization in regard to motion pictures. The intendedly significant section of the material read as follows: *"Whereas,* the National Council regards the motion picture, properly presented and developed, as an important educational agency; and *Whereas,* we observe with concern and regret the present tendency on the part of certain producers to debase screen production; *Be It Resolved,* that we do hereby go on record as vigorously condemning this tendency and as giving hearty support to the campaign for better and more elevating motion pictures."

Our attitude upon this resolution is perhaps best indicated by one paragraph of our answer to the contributor's letter:

> I cannot see my way clear to use the resolution passed regarding motion pictures, for the regrettable reason that "it doesn't mean anything." I wish the Council had pledged the personnel of the organization to attend no showings of films that had not been approved by the organization's board of review, or had taken some other constructive step *that would have had an immediate bearing upon the objectionable material.* There is too much generalized ranting today, and too little action that goes straight to the heart of the problem.

The resolution is typical of the innumerable ones passed by groups of sincere, right-thinking men and women on problems of the day, and equally ineffectual. Its main weaknesses are two: It fails to threaten the one vulnerable point of producer, distributor, or exhibitor—the box office; and it does not put the organization's own personnel to work in carrying out its plan and thus making the group's concentrated opinion command respect.

Let's clear away the mists and face the facts of this problem. You find before you three questions: What is your message? What type of individual is the intended receiver? What is the logical method of driving your message home to him with effective force? In other words, before you expect to accomplish your motion-picture aims you must decide *what* you want to say, *to whom* you'll say it, and *how* you'll say it; else, why nullify a good cause with weak prosecution?

What is the message? Is it not that your group is disgusted with the scenes of uncleanness and degradation that pervade so many of the films and is determined to make its displeasure known in terms of lost patronage whenever its expressed desire for entirely clean pictures is ignored?

What type of individual is the intended receiver? (The receiver is necessarily the exhibitor, as he is the only party with whom dealings may be conducted directly.) Well, he may be, or he may not be, a gentleman in the accepted sense, even as any of us are what we make ourselves; the chances are that ordinarily he will display a gentleman's courtesy if you approach him in the same manner. Probably he will not be wearing a Phi Beta Kappa key, and not often is he forward in discussing his school and fraternity. These are by no means necessarily shortcomings, but they are facts that the analyst cannot afford to ignore. It is unfortunately true that the graduate of the College of Hard Knocks has inevitably majored in earthy subjects, with so light a group of philosophy, ethics, and similarily indispensable electives that these appear to him but non-essentials. So the analyst decides not to waste his breath by discoursing on society's need of clean films, and on the social worthwhileness of cleansing the motion picture; but what he does plan to do is to talk the exhibitor's own language—meet him on his own ground. Having decided, then, that the average exhibitor can only be strongly appealed to via the cash drawer, we may let the analysis rest at that point.

And now, what is the logical method of driving your message home to him with effective force? First, come to a definite understanding with the members of your organization, which we will say, for example, is a women's club. Call a meeting and ask pointblank what members are prepared to cooperate actively in this effort to improve the grade of films shown locally; make it a "raised-hand" affair, and jot down the individual names of those who indicate that they are genuinely with you. Then appoint or have elected (preferably the former) a board of review consisting of perhaps fifteen persons, the number being determined by the size of the organization. Have it clearly understood by the general personnel of the club that every member is to encourage attendance at the showing of films that the board of review has approved, and that every member and her family are to refrain from attending, and the member is to discourage attendance of others at, the exhibition of films that do not come up to the standards of the club's board of review.

Now, with the stage properly set, it is time to approach the exhibitor. Send him a letter telling the size of your club, what it is planning to do, and exactly how it plans to accomplish its aims. The following tentative communication perhaps conveys the idea:

> Dear Mr. Smith:
>
> The Jonesville Women's Club, composed of over four hundred women of Jonesville, has decided to take definite action toward improving the grade of motion pictures now being screened in the local film houses. We realize that your theatre must be financially successful, and we have developed a plan by which your receipts will increase simply through your willingness to cooperate with the Women's Club.
>
> Our board of review will arrange to see the films you rent at an hour mutually agreeable, previous to the first public showing. Whenever a film meets the approval of the board of review, you will be permitted to state this fact in your advertising matter, and each member of the Women's Club will make special effort to attend the showing of this film with her family, and will also recommend to friends and others that they attend your theatre and see this particular film. Of course you realize how this favorable publicity will bring the crowds to your box office.
>
> When a film fails to comply with our standards the members of the Women's Club will not attend its exhibition, nor will members of their families. But with the co-operation that we plan to give you you will soon know the type of picture that the people consider satisfactory, and then the unapproved film will be the exception. Nothing will please the Women's Club more than to be able to approve every film you rent, for we are glad to forward your business interests so long as you show films that are morally satisfactory.
>
> We think you will be prompt to take advantage of this plan, as you realize the influence wielded by this club and appreciate the help we can extend to you if we wish. Of course we will feel compelled to withdraw all support by our members if you are not ready to co-operate, but unquestionably you are too good a business man to make this necessary.

And there we have something concrete! The theatrical exhibitor who receives such a letter knows that it is up to him either to take part in the projected plan or to risk losing the patronage of several hundred families in his district. You have gone directly to the heart of the problem when you have suggested a lessening of receipts in case he fails to work with you for cleaner films; and it will be an unusual exhibitor indeed who will ignore the letter or refuse to take part in the plan. In case he does, carry through the suggested plan, and then watch him capitulate! Perhaps the most convincing procedure would be to have the letter terminate with the signatures of the complete personnel of the club; for the exhibitor could not but be influenced by seeing the signatures of many persons who attended his theatre regularly.

Suffice it that we have stated our idea of a plan that "means something"; further steps are only matters of detail, once the exhibitor is willing to talk with you. If fewer vague resolutions were passed and more specific plans were developed for dealing with problems, there would be fewer problems and therefore better opportunity to concentrate upon the more difficult cases. And, to treat of our own particular field, the dilemma of the unclean motion picture will only approach solution when rental of the morally objectionable film means a loss of revenue for the exhibitor.

Personally we have a feeling of sincere friendship for the theatrical exhibitor. He is in business for the same reason as anyone else, to make money; and we sympathize with his wrath when some well-meaning organization comes forth and condemns his means of livelihood, but suggests nothing constructive to remedy whatever difficulty is troubling it. How is he to know what his optience wishes when those who attend express no opinion to him, and suggest no films that they consider more satisfactory than the one they claim is objectionable? It is hoped that this editorial will help to establish relations between many exhibitors and many welfare groups, and that a reasonable mutual understanding, tempered with courtesy and with a consideration of the widely separated purposes that are being reconciled, may accomplish in many communities the improvement of film standards now so urgently needed.

IT WILL BE INTERESTING TO STUDY the visual-instruction proceedings at the National Education Association session at Boston. On July 3 the N. E. A. Visual Instruction Section is to conduct its program, and representatives of the National Academy of Visual Instruction, including President Hays, are scheduled for addresses and demonstrations. Two days later, on Wednesday, is to be held the first annual session of the Visual Instruction Association of America, at which time the constitution will be adopted and permanent officers elected.

It is hardly worthwhile to go into detail regarding the origin of the Visual Instruction Association of America, except to note that it sprang into being at the Chicago meeting of the National Education Association. But consideration must be given the educator who communicates with us in this wise: "Will I benefit more from membership in the National Academy of Visual Instruction or in the Visual Instruction Association of America?"

What are the purposes of the two organizations? The National Academy of Visual Instruction declares that it is interested in the intelligent furtherance of visual instruction in all institutions employing visual aids. The purpose of the Visual Instruction Association of America, to quote the main clause of its purposes as stated in its own literature, is "to promote visual instruction in the elementary and high schools of the nation." Here is food for thought for the visual educator in higher education.

What are the geographical scopes of the organizations? The Academy's officers and executive committee hale respectively from the following cities: Chicago; Raleigh, N. C.; Columbia, Mo.; Philadelphia; Madison, Wis.; Cleveland; Newark, N. J.; Norman, Okla.; Buffalo, and Albany. The Academy is obviously national in scope. The literature of the Visual Instruction Association of America contains this sentence: "The Visual Instruction Association of New York was the most potent factor in the formation of the Visual Instruction Association of America." We who were present at the Chicago meeting know that this statement is entirely accurate. The Association's committee on membership, the only committee itemized as to personnel in the available printed matter, is located as follows: 9 members, all of New York City. Temporarily at least the scope of the Visual Instruction Association of America would seem to be local.

What are the possibilities of the two organizations? From the visual educator's point of view the Academy has a preferable basis for operation in that active membership is restricted to non-commercial users of visual aids. Without any reflection on the integrity of the producer of or dealer in visual aids, the visual educator feels that the man financially interested in the field should not have the same authority in the affairs of the group as does the non-commercial visual educator; and the latter feels a freedom of action that he believes would be missing if producers or distributors were free to vote upon measures that often would concern their own business interests. The commercial man is admitted to associate membership in the Academy, which carries no debating or voting power; and the Academy executive committee is of course composed of active, or non-commercial, members. On the other hand, the Visual Instruction Association of America allows full debating and voting power to both non-commercial and commercial members; and commercial members are permitted to hold four out of nine positions on the executive committee. This condition is certainly advantageous to the man with financial interest in the field, and may possibly be considered a reaction from the limited position of the commercial man under Academy regulations.

MOVING PICTURE AGE is not in favor of two national visual-instruction organizations. We see too clearly the obstacles in the way of making even one count for all that it should, and in this post-war period the dissipation of energy in duplicated effort is inexcusably out of order. We had hoped some weeks ago that these two organizations would combine forces and work shoulder to shoulder, according to the idea advanced by an officer of the New York group.

You have not decided? Very well. Are you an educator living outside of New York City? Join the Academy. Are you commercially interested in the field (no matter what your address)? Tie up with both the Academy and the V. I. A. Are you an educator living in New York City? Take membership in both the Academy and the Visual Instruction Association of America.

THE FUNNIEST FUROR FROM Filmland, to our mind, is this clamor about the public's "personal liberty." One would think that this land contained a downtrodden proletariat controlled by an autocratic government and a sufficiency of freelance faddists, the government and the faddists combining to keep the lower strata of citizenry prostrate under foot. As a matter of actualities, producers and distributors do not give a snap of the fingers for the personal liberty they claim to want for the public; all that worries them is that because they themselves have converted personal liberty into license in the producing of socially reprehensible films, they discover that they have been deprived of their own personal liberty, and are now subject—and rightly—either to legislative action or the supervisory procedures of welfare organizations, or both. Film people who wish all censorship legislation repealed and prevented will do well to cease this vapid chatter about personal liberty and select a few arguments worthy an intelligent person's consideration.

But is censorship really the solution of the problem? After watching the situation for several months, during which time the number of censorship boards has increased, we find ourselves still of the opinion that censorship is only a temporary expedient. The American public has been forced to adopt censorship by the producers and by no one else—let that be clearly understood; and advocacy of censorship will be removed only when the average production is of such moral calibre that the censorship board becomes a non-essential. Censorship today is accomplishing considerable good of which the general public is unaware. For example, the Chicago board has rejected morally objectionable films, and these films are immediately distributed in the small Illinois towns that do not maintain censorship boards, thus indicating definitely that the Chicago board has proved more or less of a protection for the public. On the other hand, at the Tivoli Theatre, Chicago, we have seen two of the most salacious productions produced since the war—rottenness staged in such sumptuous and beautiful surroundings as to give it glamor in the thoughts of some mature as well as all immature minds! The approval of such frankly evil films by a censorship board is proof positive that censorship is not the permanent answer.

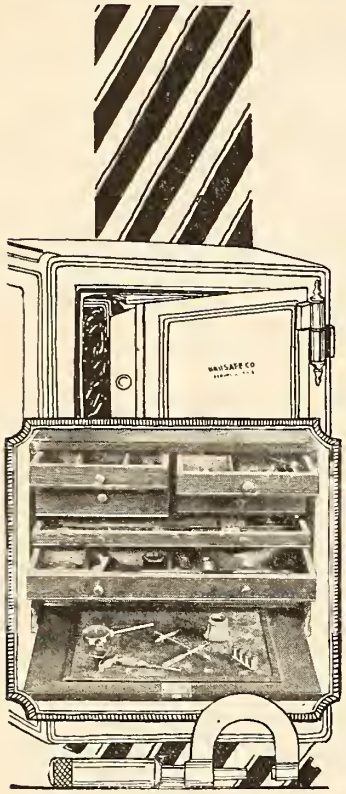
ATTENTION IS CALLED TO THE brief article entitled "Utah Association Organized," to be found on another page of this issue.

The organization of the National Academy of Visual Instruction was the initial step toward bringing visual educators together in community of general beliefs and purposes, and, at least annually, in personal conference. The growth of this institution, while based on an ideal and also practical foundation, has not been as rapid as desired; and the reason is not difficult to discern. A company cannot achieve greatness even with a complete battery of whirlwind executives at the home office, if the branch offices do not bestir themselves and bring in the business; and no more could the Academy make rapid strides when its several officers were straining every muscle to forge ahead, but most of its individual members were sticking to their own personal knitting instead of developing interest and new memberships in their states.

But why worry about old functional disorders when the patient is now a well man? The Academy, having taken its Spring tonic at Lexington with some choking and despite the protests of certain solicitous relatives, has found itself sound of wind and limb once more. More than that, its human components, with a live issue to talk about rather than a project of nebulous worth, have gone out in their respective home territories and have spread the gospel of visual-instruction accomplishments through co-operation.

The Utah Visual Instruction Association, actively fostered by R. F. Egner, Academy member, is an ideal example of the progress accomplished by N. A. V. I. workers in forwarding visual instruction. The charter members were also so farsighted as to see the value of an opportunity for national expression, and therefore arrangements were consummated by which each membership in the Utah Visual Instruction Association included membership in the National Academy of Visual Instruction.

These steps of the Utah visual educators will be reflected beneficially in all visual-instruction efforts in that state, and the citizens of Utah have cause to be thankful that their educational, religious, and civic leaders step out ahead when the cause is sound. Other states have good reason for considering this step, for it is the one method by which the fabric of visual instruction shall be woven both strong and sensitive.



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JUL 10 1922

Vol. V
No. 7

Moving Picture Age

JULY
1922

# SAFE SUBJECTS *for* YOUR SCREEN

The Editor

SOONER or later every pastor who uses films in his work finds himself confronted with one most urgent problem: "How may I know what films will serve my purposes satisfactorily?" Answers to this question have been both rare and insufficient. Perhaps the nearest approach to satisfaction has been achieved by those church workers who insist upon personally previewing every film before it is publicly screened; and those who follow this practice unremittingly will at least never find it necessary to apologize to the congregation for the showing of reprehensible material.

It is also pertinent to remark at this point that the average non-theatrical exchange has not done all in its power to make the road smoother for those using church films. Much of the unworthy footage would never be found in the films rented if the exchange proprietor would inspect his stock and weed out the scenes to which a church worker might reasonably object; or, easier still, the exchange man is welcome to avail himself of my standing offer to examine his films at the Moving Picture Age projection room, recommend cuts, and give the film or films public approval after the cuts actually have been made.

The list of films printed below is the result of a request sent by Moving Picture Age to film-using pastors in every state in the Union. Each film listed has the approval of one or more church men who have screened it in their own auditoriums, and the quoted words are exact quotations of their comments on the particular production. Some of the pictures carrying no comment may have equal merit, but these were unaccompanied by remarks. In cases where one pastor approved and another disapproved a certain film, the name of this has been omitted, so that this list will be seen to contain only the pictures generally satisfactory for religious, educational, and recreational work in the church (with reasonable allowance for individual differences of opinion).

Every effort has been made to give the proper sources of these productions, but undoubtedly some changes will have occurred before use is made of this listing. In case certain films cannot be secured, Moving Picture Age will be glad to locate the desired material.

## THE APPROVED FILMS

**Anne of Green Gables.** Reels, 5. Exchange, Famous Players. "Very entertaining and wholesome. Recreational; no cuts."

**Back Pay.** Reels, 6. Exchange, Famous Players. "A mighty sermon. A girl with a crepe de chine soul in a cotton lisle environment, who thought she could win happiness by a short cut. A daring picture, but wonderfully done. Miss Owens in superb acting and beautiful photography. A masterly sermon."

**Behold the Man!** Reels, 7. Exchange, Pathe. "A colossal photoplay in natural colors describing the high points in the life of Christ. It is a wonderful picture, and can be shown especially well on either Christmas or Easter."

**Black Beauty.** Reels, 7. Exchange, Vitagraph. "For weekday use; very good."

**Blind Bartameus.** Reels, 1. Exchange, International.

**Bluebird, The.** Reels, 5. Exchanges, Famous Players, Southern Enterprise.

**Birth of a Race, The.** Reels, 8. Exchanges, Kinema, Reliable, Sanford.

**Bottom of the World, The.** Reels, 3. Exchanges, Robertson-Cole, National Non-Theat. "Shackleton's trip to the South Polar regions. A wonderful scenic and travel picture. No cuts."

**Brothers.** Reels, 5. Exchange, Edited Pictures System. "Very good."

**Brothers Divided.** Reels, 5. Exchange, Pathe. "A story of labor struggle, pointing the right way out. Very fine."

**Bunty Pulls the Strings.** Reels, 6. Exchange, Goldwyn. "For weekday use; good."

**By Their Fruits.** Reels, 2. Exchange, International.

**Call of Samuel, The.** Reels, 1. Exchange, International.

**Children's Hour, The.** Reels, 1. Exchanges, Lea-Bel, Pathescope, United Projector. "Used on Sunday night."

**Chosen Prince, The.** Reels, 8. Exchange, United Projector. "For Sunday use."

**Christopher Columbus.** Reels, 2. Exchanges, Pathescope, Romell. "For Sunday use."

**Church with the Overshot Wheel, The.** Reels, 2. Exchange, Pathescope. "For Sunday use."

**Colonial Girl, A.** Reels, 5. Exchanges, Lea-Bel, World Pictures, Reliable. "For weekday use."

**Come Out of the Kitchen.** Reels, 6. Exchange, Famous Players. "Wholesome and full of interest; recreational."

**Courtship of Miles Standish, The.** Reels, 6. Exchange, Carter.

**Cricket on the Hearth, The.** Reels, 2. Exchanges, Beseler, Community Motion Picture Service, Pathescope, United Projector. "Used Sunday evening."

**Crisis, The.** Reels, 8. Exchange, Kinema. "For Sunday evening use; good."

**Cy Whittaker's Ward.** Reels, 5. Exchange, Kleine.

**Daddy Long Legs.** Reels, 7. Exchange, First National. "Meets all requirements of a recreational picture."

**Damon and Pythias.** Reels, 5. Exchange, International. "A beautiful dramatization of that friendship which is a classic."

**Dawn.** Reels, 5. Exchange, Pathe. "One of the finest pictures I have ever used. Recreational; no cuts."

**Deliverance.** Reels, 8. Exchange, Kleine. "For Sunday use."

**Dinty.** Reels, 7. Exchange, First National. "A fine picture for boys, inculcating love for and loyalty to parents. Somewhat melodramatic. No cuts."

**Double Gift, The.** Reels, 1. Exchange, International.

**Enoch Arden.** Reels, 4. Exchanges, Lea-Bel, Beseler, United Projector, Pathescope, Community. "Fine."

**Erstwhile Susan.** Reels, 6. Exchange, Famous Players. "Recreational; a good wholesome love story. No cuts."

**Evangeline.** Reels, 5. Exchange, Fox. "Instructional and recreational; true to the story from which it is taken. No cuts."

**Everybody's Sweetheart.** Reels, 5. Exchange, Selznick. "An appealing story full of fun and pathos and of a love that finally reunites a man and wife."

**Faith.** Reels, 5. Exchange, Metro. "The faith of an old school teacher wins a lad back to the fine path of honesty and ambition."

**Faith Healer, The.** Reels, 7. Exchange, Famous Players. "Very good. Cut dancing scene in second reel."

**Foolish Age, The.** Reels, 5. Exchange, Robertson-Cole.

**Freckles.** Reels, 7. Exchange, Famous Players. "Recreational; no cuts need be made."

**From the Manger to the Cross.** Reels, 6. Exchanges, Vitagraph, World Pictures, Pathescope. "In my judgment the best picturization of the life of Christ ever made."

**Good Samaritan, The.** Reels, 1. Exchange, International.

**Good Shepherd, The.** Reels, 1. Exchange, International.

**Halfback, The.** Reels, 3. Exchange, Kleine. "For weekday use."

**Hats Off!** Reels, 1. Exchange, S. V. E. "Good patriotic picture; used it for Washington's Birthday service."

**Heart of Maryland, The.** Reels, 6. Exchange, Vitagraph. "For weekday use."

**Heart of Twenty.** Reels, 5. Exchanges, Robertson-Cole, National Non-Theat.

**Hearts of Men, The.** Reels, 6. Exchange, Matre. "For weekday use."

**High Road, The.** Reels, 3. Exchange, Y. W. C. A. "No better for church use. Done in a fashion to appeal to the young and parents alike."

**Highest Law, The.** Reels, 5. Exchange, Selznick. "Fine moral value. Abraham Lincoln story; educational and recreational. No cuts."

**Home-Town Girl, The.** Reels, 5. Exchange, Famous Players.

**Honor System, The.** Reels, 7. Exchange, Fox. "A story of prison reform. A great chance to preach on this theme."

**Hoosier Romance, A.** Reels, 5. Exchanges, Lea-Bel, Reliable, Sanford.

**Humoresque.** Reels, 6. Exchange, Famous Players. "A mother's love and prayers win out in the home and life of her children. A Jewish home with all of the pathos and humor of racial characteristics, but done in reverent fashion. It leaves a deeper sympathy for a much-maligned race."

**If I Were King.** Reels, 8. Exchange, Fox. "Picturization of the classic story. Magnificent and clean; no cuts. Recreational."

**Inside of the Cup, The.** Reels, 7. Exchange, Famous Players. "The story reproduced, and a great message."

**Isle of Regeneration, The.** Reels, 5. Exchange, Vitagraph. "The regeneration of a radical up-to-date woman, who is brought to a fine faith; a most beautiful presentation."

**Jacques of Silver Nth.** Reels, 5. Exchange, Selznick. "For weekday use; good."

**Jes' Call Me Jim.** Reels, 5. Exchange, Metro. "One of Will Rogers' best pictures."

**Jimmy's Prayer.** Reels, 2. Exchanges, World Pictures, Reliable. "For church use."

**Johnny Ring and the Captain's Sword.** Reels, 4. Exchange, Temple Prod. "For Sunday use."

**Just Out of College.** Reels, 5. Exchange, Lea-Bel.

**Knights of the Square Table.** Reels, 3. Exchanges, Community, Kleine, World Pictures, Beseler. "Boy Scout film; recommend very highly for weekday use."

**Lamplighter, The.** Reels, 5. Exchange, Fox. "Very fine recreational picture; no cuts."

**Land of Opportunity, The.** Reels, 2. Exchange, Selznick. "For Sunday evening; good."

**Last of His People, The.** Reels, 5. Exchange, Selznick. "For weekday use; good."

**Legend of Sleepy Hollow, The.** Reels 2. Exchange, Pathescope. "For Sunday evening."

**Les Miserables.** Reels, 8. Exchanges, Fox, Pathescope, United Projector. "For weekday use; good."

**Lion and the Mouse, The.** Reels, 5. Exchange, Vitagraph. "Wholesome and interesting for recreation; no cuts."

**Little Comrade, The.** Reels, 5. Exchange, Famous Players.

**Little Minister, The.** Reels, 5. Exchanges, Famous Players, Vitagraph. "A story of a minister in a Scotch textile town,

*(Continued on page 22)*

## EXCHANGES

**Associated Producers**
25 West 45th St., New York City

**Beseler Educational Film Co.**
71 West 23d St., New York City

**Carter Cinema Producing Corp.**
220 West 42d St., New York City

**Community Motion Picture Service**
46 West 24th St., New York City

**Edited Pictures System**
71 West 23d St., New York City

**Famous Players-Lasky Corp.**
485 Fifth Ave., New York City

**Fine-Art Film Co.**
804 South Wabash Ave., Chicago

**First National Exhibitors**
729 Seventh Ave., New York City

**Fox Film Corp.**
55th St. and 10th Ave., New York City

**Goldwyn Distributing Co.**
469 Fifth Ave., New York City

**International Church Film Co.**
64 Church St., Boston

**Kinema Film Service**
804 South Wabash Ave., Chicago

**Kleine, George**
116 South Michigan Ave., Chicago

**Lea-Bel Film Co.**
806 South Wabash Ave., Chicago

**Matre & Co.**
76 West Lake St., Chicago

**Metro Pictures**
1540 Broadway, New York City

**National Non-Theatrical Motion Pictures**
232 West 38th St., New York City

**Pathe Exchange, Inc.**
35 West 45th St., New York City

**Pathescope Co. of America, Inc.**
Aeolian Hall, 35 West 42d St., New York City

**Pilgrim Photoplay Exchange**
728 South Wabash Ave., Chicago

**Reliable Film Co.**
6751 East End Ave., Chicago

**Robertson-Cole Distributing Corp.**
711 Seventh Ave., New York City

**Romell Motion Picture Co.**
115 East Sixth St., Cincinnati

**Sanford Film Library**
406 Englewood Ave., Chicago

**Selznick Corp.**
117 West 46th St., New York City

**Society for Visual Education**
806 West Washington Blvd., Chicago

**Southern Enterprises, Inc.**
51 Luckie St., Atlanta

**Temple Pictures, Inc.**
736 South Wabash Ave., Chicago

**Temple Producing Co.**
1943 North Broad St., Philadelphia

**United Artists Corp.**
729 Seventh Ave., New York City

**United Projector & Film Corp.**
69-71 West Mohawk St., Buffalo

**Vitagraph, Inc.**
East 15th St. and Locust Ave., Brooklyn

**World Pictures**
804 South Wabash Ave., Chicago

**Y. W. C. A.'s, National Board of**
600 Lexington Ave., New York City

## A Community Art Exhibit

PLAYGROUND Magazine for June tells of a project that seems distinctly meritorious for its stimulation of interest in art, and because it included the organizations and general public of the community as well as the school children. The story runs thus:

A four-day picture exhibit recently held in Belleville, Illinois, was a real piece of art education and an opportunity for co-operation on the part of different groups in the town. The pictures were a loan exhibit of 200 copies of world masterpieces sent out by Elson and Company, art publishers.

The week preceding the exhibit the community-service organizer visited every schoolroom in the town, explaining the exhibit to the children, giving a short picture-study lesson on some of the principal pictures, and referring the teachers and children to books on pictures in the public library. They were told that if they sold a certain number of tickets they could have a picture of their choice for their schoolroom. In addition a prize picture was awarded to each of the two schools which sold the most tickets. During the exhibit the children and their instructors were allowed time out of the regular school period to visit the gallery free of charge. Each school provided a musical number as its part of the musical program for one of the four nights of the exhibit.

One of the two art clubs took charge of the lectures on the different schools of painting which were given each night; the other provided from its members people who conducted gallery tours, explaining pictures every night before the evening program began. The art lectures each evening were illustrated by living tableaux. This part of the entertainment was provided by the Women's Club.

Four thousand seven hundred people attended the exhibit, 94 pictures were secured for the public schools, and an interest in good pictures and picture study was stimulated among the school children, the teachers, and the public.

## Utah Association Organized

ON Saturday, April 8, 1922, was held in Salt Lake City, Utah, the first state conference on visual education. The meeting was attended by educators and social, civic, and religious workers throughout the state of Utah.

Those in attendance at the conference benefited by a discussion of the following subjects: Co-operative Efforts in Visual Education; Films and Slides for Classroom Instruction; The Value of Visual Education for Vocational Instruction; The Recreational Film Service as a Means of Supporting the Educational Service; Motion Pictures in Small Communities; Visual Materials for Specialized Instruction; The Place of the Visual Method in Education; the Film in the Church Community; Activities of Better Films Committees; Film Distribution in Relation to the Non-Theatrical Exhibitor; The Basis of Film Selection.

The main purpose of the conference, however, was to inaugurate an association through which a foundation should be laid in a systematic and businesslike manner to take care of the constantly growing demand for motion-picture films and other visual materials.

The conference was very successful; the program was well rendered, and a permanent association was organized, a constitution and by-laws adopted, and officers elected for the following year. The organization is known as the Utah Visual Instruction Association. The preamble of its constitution, which follows, gives quite a definite idea as to the purpose of the Association.

"The purpose of this Association is to organize the educational institutions and social, civic, and religious groups in the state of Utah engaged or interested in the use of visual materials for educational, community, or recreational work, and to promote a wider and more effective use of visual aids, such as motion-picture films, lantern slides, charts, graphs, models, art collections, and exhibits; to disseminate information on methods of classroom instruction and results obtained; to prosecute research; and to act in the capacity of a bureau of information on national visual-educational activities."

The association, in co-operation with the Bureau of Visual Instruction of the University of Utah, is to investigate sources of visual materials, preview films, and make available the highest class of materials for pedagogical and recreational purposes.

Active membership in the Utah Visual Instruction Association carries with it the privilege of membership in the National Academy of Visual Instruction, and entitles members to receive a copy of all publications distributed by these organizations. Active members will therefore receive a year's subscription to MOVING PICTURE AGE.

Detailed information regarding the Association may be received by addressing R. F. Egner, Secretary-Treasurer, Utah Visual Instruction Association, University of Utah, Salt Lake City, Utah.

The broadminded visual educator will not wish to handicap his thought on films by foregoing this able contribution

# EVALUATING *the* EDUCATIONAL FILM

JOSEPH J. WEBER
*Associate Professor of Education, University of Kansas, Lawrence*

NOW that the moving picture is making its way into the schoolroom, two problems arise. One of these is: How are we to select educational films from the many pseudo-educational films available? The other problem is merely the counterpart of selection; namely, How are we to make the real educational film in the future?

We cannot select intelligently, nor can we produce the best films, without guiding standards. If we were to use only one standard for evaluating available educational films, it would very likely be worded as follows: *Does the film in a satisfying and superior manner effect learning that is worthwhile?*

But one single standard would of necessity be too general to be of any practical use. There would be a lack of uniformity in its interpretation. What is really needed is a score card. The science of film pedagogy is still too young to have produced such a measuring stick. In fact, before we can work out a score card we must have some agreement regarding a few fundamental considerations.

It is with this need in view that I am proposing a number of standards, still rather general and yet more specific than the single standard mentioned above, and certainly better than the mere "general impression." Let me emphasize that these standards are tentative only. While they have been thought out with great care and discussed with professors and students at Teachers College, Columbia University, I consider them only a beginning—suggestions for constructive criticism.

The first of these proposed standards concerns the ease with which the film captures and holds the attention of school children. By this I mean the nature, variety, and extent of its appeals to their instincts, native interests, and capacities. For example, does the film, by resorting to personification or by depicting youth, animal life, clever and sensational behavior, take full advantage of the child's readiness to respond to these primeval appeals?

The second standard is a crucial one. It distinguishes the true educational film from the ordinary pictorial hash. It must be remembered that most of the educational films of today are a mere conglomeration of snapshots reeled off before the optience with no attempt at creating a problem. No feature picture can succeed without a plot. Yet little or no attempt is made to introduce problems into our educational pictures. Why not whet a boy's appetite before you feed him? Does the film present a main problem? Does it suggest subordinate problems? Does it solve them in a satisfying manner? Does it solve them in that order that best develops the main problem? Does it bring the main problem to a climax? Does the problem of the film become the child's problem? Unless the film creates and solves a vital problem in the child, it is not an educational film of the highest quality.

The third standard in a way sums up all the foregoing. It concerns results. If full advantage of the native states of readiness has been taken by the film, if a problem has been created and solved satisfyingly, then *learning must have been effected.* Does the film produce cerebration—thinking? Does it create neural bonds? Does it give new facts, ideas? Does it effect mental growth?

These three standards are the standards of the educational psychologist. From the standpoint of sociology another standard may be added. Does the topic filmed justify its place in the curriculum? Or can a better film be shown in its place? Is it worth the pupil's time, the teacher's efforts, and the community's expense? What is its influence upon personality? Does it move the pupil to a desire to grow, fan his ambition, engender in him ideals of service to humanity?

Still another standard may come at the close. For want of a better name I shall call this the mechanics of the film. Is the photography good? Is the arrangement of the pictorial detail such as to produce emphasis and eliminate distracting elements? Is each scene element shown the proper length of time? Are the captions brief, pithy, clever, correct? Is there a happy balance between explanations and significant behavior depicted? Is there any approach toward artistic perfection?

These five standards, I admit, are still very general. But they are a step in the right direction. They form the foundation for a score card; to some extent they can be used as such. I herewith submit the beginnings of a score card that any enterprising educator can readily adapt to guide him in the selection of educational films.

The numbers on the right indicate arbitrary values assigned to each topic on a basis of one hundred points. There is no reason why the standards should be considered equal in value. Other values may be assigned; in fact, one or two standards may be omitted altogether. Certainly new ones may be added, and probably will be in the near future.

### PROPOSED STANDARDS FOR EVALUATING EDUCATIONAL FILMS

General Standard: *Does the picture, in a satisfying and economical manner, effect learning that is worthwhile?*

More in detail—

1. Does the picture appeal to socially approved native interests? 20
   Elements involved: personification, human beings, animals, young things; mysterious, novel, familiar, and sensational behavior; hero worship, struggle and success, etc. Things that attract attention readily.
2. Does the picture create a problem in the observer?..... 20
   Main problem—vital, gripping, interesting, whetting curiosity, stirring emotions, etc. Subordinate problems—complicating, relevant to and building up the main problem. Solution—satisfaction in the solution of the subordinate problems, suspense, climax, and full solution of the main problem.
3. Specific learning effected.....20
   Picture memories. Facts, ideas, concepts. Suggestions for improving skills, insights, understandings, appreciations, inferences, generalizations, ideals, etc.
4. Social values..... 20
   Is the topic depicted or illuminated worth a place in the school curriculum? Is the picture worth showing, considering the pupils' time? Expense involved? Does it move the pupil to a desire to grow? Fan his ambition to achieve? Engender in him ideals of service to humanity, etc.?
5. Mechanics ..... 20
   Is the photography good? Arrangement of emphasis? Duration of scene elements? Captions brief, clever, correct? Word and picture balance? Artistic perfection?

Perfect: 100 per cent

DIRECTIONS FOR THE USE OF THIS SCORE CARD: Immediately after seeing the film, reflect in solitude upon its merits in the light of each of the foregoing standards. Assign scores ranging from 0 to 20. Find the total.

## Visual-Education Session of N. E. A.

THE NATIONAL Education Association's Visual Education Section, which has awakened and seems inclined to be active, has announced an interesting program for the Boston session, on July 3.

H. B. Turner, Superintendent of Schools, Warren, Ohio, is to talk on "The Value of Visual Education in Terms of Educational Aims." "Rationalizing through Visualizing" is the subject of a discussion by S. H. Layton, Superintendent of Schools, Altoona, Pennsylvania. "The Practical Side of Visual Education in the Public Schools" will be treated by W. W. Borden, Superintendent of Schools, South Bend, Indiana, and C. H. Garwood, Associate Superintendent of Schools, Pittsburgh, will talk on "The Pedagogy of Visual Education." Particular interest centers in the address to be delivered by Dudley Grant Hays, Director of Visual Instruction, Chicago Public Schools, and president of the National Academy of Visual Instruction: "Visual-Instruction Equipment and How to Administer it Efficiently."

# LIKES *and* DISLIKES

Rev. E. A. Oesterle
*Pastor, Emmanuel Baptist Church, Chester, Pennsylvania*

"THERE is yet much to be desired in the way of juvenile films," is the comment of a young pastor whose church program provides much attention for the children. As in many other educational spheres the child has been relegated to the position of "last considered" in film production. Because he has been "adultized" it is hard now to find a proper film diet for the youngster that he will relish. The explanation of such a theory may best be accomplished by a full view of the situation in this church.

A year ago a Pathescope "Premier," using narrow-gauge, safety-standard film, was purchased on an instalment plan. A year's subscription for 260 films was taken out with the intention of showing, on an average, five reels a week. An admission based on the actual expenses for the year was charged. It was thoroughly explained that as soon as the machine was paid for the fee would be dropped to a figure that would defray the cost of the films. With plenty of opposition the machine, costing $325, was paid for by admissions, and about $150 was realized toward the film rental, which amounted to $260.

The machine was purchased primarily for the children, and with this end in view Friday-evening entertainments were planned. Opportunity was offered the kiddies to react naturally and freely to their emotions. Explosions of mirth, approval, and disapproval have perhaps done damage to the roof of the chapel and the desires of some adults to attend, but the managers have persisted in making the evening one of informality. Criticism does not need questionnaire extraction—it is registered audibly and on the spot. To avoid the repetition of poor selections is easy. As the line files out comments are freely made to the pastor as he watches the youthful fans make exit.

The animated cartoon in the Pathescope Library, labeled "Bobby Bumps," is the best seller among these patrons. A practice reel given the church by the Pathescope concern, depicting a Bumps episode, has been shown over and over again by request, so fervent is the devotion of the crowd to this style of film. Line drawings could find larger usage by far among producers of pictures for the young.

Among some disappointments experienced this year in film selection were films adapted from books whose fascination for the children is indisputable. "Treasure Island" done in motion pictures we found lamentably poor. "The Deerslayer" may make a fellow's hair stand on end when in book form, but in its picture adaptation the best-slicked-down hair of the wildest young Indian of the onlookers gets nary a displacement. "Strongheart," however, lends itself to the cinema without losing a bit of its prestige. "Adam Bede," shown recently, proved a flat failure. Care should be exercised in picturing such a book even though a classic of school recognition. "Aladdin and His Wonderful Lamp" received an ovation the like of which no other picture, before or since, has been tendered at our institution.

Exhibitors of juvenile pictures cannot go amiss in using such films as "The Children's Hour," a Thanhauser version of Longfellow's poem; "The Lion's Cubs," a London production woven about Boy Scouting; "The Little Strategist," starring the Blacktons; "The Queen of the Dolls," a Pathe picture with Baby Marie Osborne taking the stellar role; "Which Shall It Be?" another Thanhauser film taken from Ethel L. Beer's poem of the same name, and the Bobby Bumps cartoons, mentioned earlier.

Unless they avoid gruesome incidents, such pictures as "The Rule of Reason," produced by the New York Central Railroad to combat carelessness, will fail of their aim with young children. One little patron was unable to get the death scenes from his mind for quite a time after seeing this otherwise splendid production. Educative as it is, ample thought should be given to the ages of children permitted to view it and others of its ilk.

Having made the children virtual financiers of this venture, it is impossible to show as much of the strictly educational material as is the desire of the promoters. Introduce a childish face into these films somehow and the day is saved; otherwise the "Big Boo" erupts, and quickly. Educationals, such as "The Horse," which is an analysis of motion by the slow-motion process, and "The Jumper," treated likewise, are always favorites. Travelogues, unless up-to-date, have never taken well.

Although difficult of proof, it is the opinion of this pastor that much has been accomplished in the way of the culture of better tastes among the children for the good films. Such an effect as an increase in Sunday-school attendance is one that has been registered through the pictures. The Sunday school that goes to the trouble of providing such a diversion gets the kiddies on Sunday.

The sick room, in the home and hospital, has also been gladdened with the advent of the projector into the pastor's workshop. And the Missions Committee has now an ally of no mean proportions in films illustrating the work being done in home and foreign fields. The film "Men of To-morrow," property of the General Board of Promotion, was shown at a Sunday-evening service in our church, with the result that in an hour the folks had visualized a task that months of book instruction would never have made equally plain. Throughout the year this is to find continuance.

## Capable Comment on the Visual Method

A RECENT writing by A. W. Abrams, Chief of the Bureau of Visual Instruction of the New York State Deparment of Education, is so meritorious as to warrant reprinting in full in this publication. The discussion, which appeared in Educational Screen for June, is as follows:

### THE BASIS OF VISUAL INSTRUCTION

What is the true basis of the visual method of instruction? Unless this basis is quite definitely determined we are almost certain to miss in a large measure the benefits to be derived from the use of visual aids.

Much is being said these days about interest. To run over our current pedagogical writings one would be inclined at first to conclude that interest is a newly discovered factor in education. As a matter of fact interest is as old as the race, and the satisfying of interest has always been a leading stimulus to effort. Modern conditions doubtless give freer play to individual initiative, but voluntary effort has always followed the direction of real interest.

Again, there is a vast difference between stimuli that induce involuntary response of a superficial character and those that lead to sustained purposeful effort. Those who are more concerned with ultimate rather than immediate results will seek to secure true visualizations and will not be satisfied with what amounts to little more than sensory impressions.

Undoubtedly before pictorial forms of expression became common, people generally gained clear notions of things and acquired ability to make sound judgments. By the time they learned to read language readily they had through experience gained familiarity with many types of things, and through memory and imagination under the stimulus of language expression were able to visualize unseen combinations. Such mental ability still remains.

The distinctive merit of pictures in education lies in their concreteness. They express somewhat directly and may express accurately the fundamental facts to be perceived; namely, form, size, position, color, and motion. These classes of facts are essential for all general ideas. All judgments and conclusions grow out of an analysis and synthesis of percepts.

Every picture is specific. A general truth may be illustrated by a picture; it is never expressed by one. To make known a judgment, to state a conclusion, to express a general notion a picture is useless; language alone is adequate.

The field of usefulness of pictures, then, is confined directly to objects, to things physical. Indirectly there is some further use for them, but the fact must be faced that they are not adequate for universal use in education. Doubtless for their special province, if wisely chosen and intelligently used, they are of very great value.

But even as a means of expressing physical facts, pictures should not be used too exclusively merely to give information. Learning the process of study in the long run is more important than the accumulation of a knowledge of facts. One who would acquire a close acquaintance with things must be observant. Hence the primary purpose of the visual method is to give real experience in observation to the end that there may be growth in ability to observe with accuracy. Associated with this act there should be a recognition of the relative values of features observed. What to pass over in reading a picture is as important as what to seize upon. This rule is quite as much to be observed here as in reading language expression. Training is necessary in both cases.

The final test of what one has gotten from observing

a picture is the ability to express clearly, accurately, and vividly what is being seen. For the teacher to talk about a subject while pictures are thrown upon the screen may so divide attention as to defeat the ends of each form of expression. Pictures should be so used as to challenge attention to the particular features the teacher believes to be significant for the topic under consideration. Telling is not teaching. What a picture expresses can usually be seen readily if the teacher knows how to induce observation. Those being taught must take an active part in the study as it progresses. There is very little place in the classroom for illustrated lectures. As observations are made, judgments should be secured from those being taught, and in time generalization be sought; thus the higher mental processes, which are not visual, are built upon the sound and primary foundation of perception. The higher mental processes are involved in the primary one, but sight, the visual sense, is concerned only with observation.

# FARM-BUREAU SERVICE

A. H. Pickford
*County Agent, Story County Farm Bureau, Iowa*

EIGHTEEN months' experience with motion pictures in connection with the Story County Farm Bureau still finds our Board of Directors and membership enthusiastic over the possibilities of this vehicle for putting across farm-bureau work in worthwhile fashion.

We find two important uses for the pictures: instruction and entertainment. As a means of delivering authentic information in a clear, concise, convincing manner we think the moving-picture route is hard to beat. Consider, for example, the comparative efficiency of an hour's talk, without illustrations, on the eradication of intestinal

Soy Beans in Corn for Silage or Hogging-Down

parasites of hogs, and the snappy, clear, conclusive presentation of the same subject in the two-reel production "Exit Ascaris." The former leaves the audience imbued with a sense of mystery on the whole topic, and literally dormant when you attempt to check your results. Not so, however, if you use the film. The presentation has been so easily understood that the audience is ready to *go*—to tackle the problem in an effective manner.

Field workers have for years talked on the dangers lurking in the consumption of milk from herds of dairy cattle infected with tuberculosis, yet where or when has there been the reaction to equal that which follows the presentation of that excellent film "Out of the Shadows"? As one of our farmers put it: "My herd was tested within 48 hours after seeing the picture. The health of my wife and children is too valuable to run the risk."

The films on the European corn-borer, and also the one on the ox warble, are excellent examples of subjects that, while difficult to present without illustrations, are admirably presented by the film route.

We have also found the films valuable in presenting farm-bureau work generally, through the medium of such films as "The Farm Bureau Comes to Pleasant View." The results are uniformly the same; the pictures "hold" the audience, no matter what the topic being presented.

For pure entertainment we find the films of considerable value. Regular farm-bureau meetings are held in many of the townships. These meetings are usually held in the natural community center, the consolidated school, with home talent furnishing the major portion of the program. Oftentimes films of a lighter vein are run, sometimes at the opening of the program to hold the gathering crowd and help to start the meetings on schedule time; and at other times a reel or two is run at the close of the program—to send folks home with a smile.

We have found the Kinograms (news reels) well adapted to opening the programs, and clean comedies such as "She Almost Proposed" very satisfactory for closing the evening.

The Story County Farm Bureau purchased its visual equipment in the Fall of 1920. We use a DeVry 30-volt outfit, and by the use of a rheostat we can hook in on 110-volt current in the towns and villages, or can plug in directly on any of the 30-volt farm lighting systems. A Victor stereopticon is also owned by the bureau for use with lantern slides. Both projector and lantern have given excellent service. Most of our meetings are held in consolidated schools, which are usually equipped with screens for projection work. We carry for emergency use a good grade of bleached muslin screen, which serves very well. The equipment was purchased from the equipment fund in our budget, in the same manner as the office equipment, furniture, etc. No charge is made for the showing of pictures, it being considered a part of the farm-bureau service that is available to all communities of the county.

Practically all of our films have been secured from the Visual Instruction Service of Iowa State College, Ames. We are on a film circuit with a number of other farm bureaus of this state, with an arrangement whereby we have a change of film program every two weeks. In addition, films and slides may be secured direct from the Visual Instruction Service to meet the special needs of our farm bureau.

## Summer Motion-Picture Course at University of Tennessee

"MOTION Pictures in Education" is the subject of a course being given at the summer session of the University of Tennessee, Knoxville, by Miss Laura Thornburgh. This instructor states that, while she is fully cognizant of the value of slides, stereographs, and other visual aids in education, she has intentionally confined the course to the subject of motion pictures, feeling that there is more pressing need for investigation and study of this newer type of visual aid. Miss Thornburgh is working with teachers in the kindergarten and primary model school concerning film experiments with the younger children, with the department of psychology and the National Academy of Visual Instruction in regard to educational tests, and with the local better-films committee in reference to community film exhibitions.

The tentative list of lectures is as follows:

History of Education in Regard to Visual Aids
Origin and Development of the Motion Picture
Relation of Motion Pictures to Education
Early Beginnings of the Educational Film, and Its Growth in This Country
How Educational Motion Pictures Are Made
Types of Films Now Available, and Where Secured
Limitations and Advantages of Motion Pictures in Education
Mechanical Difficulties, and How to Overcome Them
Survey of Experiments and Tests That Have Been Conducted
How Motion Pictures Are Being Used in Education
Theories and Possibilities
A Concrete Plan of Use Outlined

Among topics suggested for the round-table discussions and conferences are:

When Should Motion Pictures Be Used?
What Pictures Should Be Used? Types Desirable?
Where Should Pictures Be Used?
How Should Pictures Be Used?

A series of educational films will be shown throughout the course. The showing of the film will be followed by a discussion and constructive criticism of the merits of the productions, and of their proper places in the school curriculum. The course is planned along eminently practical lines, and is intended to lead the thought of the students toward solutions to the innumerable problems of the film in education.

# *A* SPUR *to* THOUGHT

ALFRED RAUT
*Farm Adviser, Madison County, Illinois*

IT is somewhat difficult to remember just how we did happen to secure our motion-picture machine. The former farm adviser had used lantern slides at farmers' meetings, so that the people seemed to have a cultivated desire for this kind of work. Some of our members had been reading of the use of motion-picture projectors in other counties, and still others had seen them in operation at the state fair and similar gatherings.

The subject was introduced at some of the meetings of the executive committee, and a committee was appointed to decide whether or not films could be used to advantage in our work here. This committee, after an investigation, recommended the purchase of a DeVry projector. At first we planned to use the projector only where we had current, but it soon developed that our range of use was very limited and that we were not reaching the communities that we should enter. The committee then decided to buy a generator to be attached to a Ford car, and the outfit was fully equipped for work at any point.

Including the purchase of a satin screen, the equipment cost us about $400. This money was taken from the funds for equipment, just as in the case of any other material purchased.

We first used the films preceding our elections, to arouse our members' interest in the work of the farm bureau by showing them what the bureau could do. We used the film "The Farm Bureau Comes to Pleasant View." This film was a great help in bringing out our members, and later when we held the meetings to plan our program the people understood just how to proceed with the matter.

Later we used a film that we obtained from the government—"How Plant Diseases Spread." This was shown in our flag-smut area to let the men know how the spores from the disease spread and infected the plants. We found that this was very helpful in showing the people how their crops were infected and that there were treatments available to check the spread of the disease.

Our next films were "The Homestead" and "Farm For Sale." These showed the results of farm-management work, and created valuable interest in keeping farm accounts. We have used these pictures for the lessons they teach. Sometimes we give a little talk, but generally we do not have time to go into a discussion of the subject. Sometimes we have a very good attendance and at other times we have a smaller crowd. We find that when we show near a town that has a motion-picture theatre we have a poor attendance. But at such times those who come are well pleased with the pictures and express themselves as liking them much better than the "blood and thunder" type of pictures shown throughout this section. The people usually ask, "When are you coming again?"

We have been getting our pictures from the Illinois Agricultural Association. So far we have never tried to get pictures outside of our own organization.

Our projector has caused very little trouble. Once it balked and we were compelled to borrow the storage batteries from four of the farmers' automobiles to give the exhibition. We found that from some cause the armature had melted the solder. This was easily repaired by the local man and since then we have had no more trouble.

We have not tried to use the picture machine during the seasons when the farmers are busy. Also, we believe that better results can be obtained if two men accompany the machine. Then one man can give a talk or lead in the singing while reels are being changed.

One difficulty in connection with the use of films is that the farm adviser is kept busy day and night. It is after twelve many nights when we get in. The people in the community have been to the one meeting, but the farm adviser has been to several that week. Then some man from another part of the county calls up or comes into the office next morning and wonders why the adviser is not to be found.

There are two of us working in this county, and we have worked out a schedule for film exhibitions on Monday, Wednesday, and Friday of one week and Tuesday and Thursday of the following week. When rain or other adverse conditions compel us to postpone a meeting we announce that we will be back the same day on the following week. We have not had to do this very often, but when it does occur we have to go it strong for that week! We have been alternating our showings; one man goes one time and the other the next. This provides a little time for the extra man to get some much-needed sleep.

The main thing accomplished by the use of motion pictures is that they maintain the interest of the members by showing the possibilities of the bureau, and give them something to think about in the work to be done. I do not believe that the use of films increases the membership, although that might be planned upon as an indirect result.

Our local theatre men have co-operated with us very nicely in helping us out of difficulties, such as inspecting our films. We could in all likelihood obtain pictures through them, but thus far have not found it necessary. We have used their theatres, and they have always been very reasonable in the charges made for the use of their halls and projectors.

## The Best Family Pictures of 1921

WHAT pictures are appropriate for all members of the family? This list, selected from all the films brought out by producers during the year just ended, is the satisfying answer furnished by the National Board of Review, which compiled the list. For straight entertainment the National Board, according to its secretary, Mr. Orrin G. Cocks, considers this the finest annual group since the motion picture was invented.

| TITLE | REELS | STAR | PRODUCER |
|---|---|---|---|
| All for a Woman | 7 | All-star | First National |
| Black Beauty | 7 | Jean Paige | Vitagraph |
| Bob Hampton of Placer | 7 | Kirkwood, Daw, and Barry | First National |
| The Bonnie Briar Bush | 5 | All-star | Famous Players |
| Cappy Ricks | 6 | Thomas Meighan | Famous Players |
| A Certain Rich Man | 6 | Claire Adams | Hodkinson |
| The Conflict | 7 | Priscilla Dean | Universal |
| A Connecticut Yankee at King Arthur's Court | 8 | H. Myers and all-star | Fox |
| The Conquest of Canaan | 7 | Thomas Meighan | Famous Players |
| Dinty | 7 | Wesley Barry | First National |
| Enchantment | 7 | Marion Davies | Famous Players |
| The Four Horsemen of the Apocalypse | 11 | All-star | Metro |
| The Fox | 7 | Harry Carey | Universal |
| The Golem | 6 | All-star | Famous Players |
| The Hell-Diggers | 5 | Wallace Reid | Famous Players |
| The Idle Class | 2 | Charles Chaplin | First National |
| The Iron Trail | 7 | All-star | United Artists |
| Jackie | 5 | Shirley Mason | Fox |
| Jane Eyre | 7 | Mabel Ballin | Hodkinson |
| The Kid | 6 | Charles Chaplin | First National |
| Lavender and Old Lace | 6 | Marguerite Snow | Hodkinson |
| Little Lord Fauntleroy | 10 | Mary Pickford | United Artists |
| The Man of the Forest | 6 | Carl Gantvoort | Hodkinson |
| Nobody's Kid | 5 | Mae Marsh | Robertson-Cole |
| No Woman Knows | 8 | All-star | Universal |
| O'Malley of the Mounted | 6 | W. S. Hart | Famous Players |
| The Old Nest | 8 | All-star | Goldwyn |
| The Old Oaken Bucket | 5 | All-star | Wid Gunning, Inc. (F. B. Warren) |
| One Arabian Night | 7 | Pola Negri | First National |
| One Man in a Million | 6 | George Beban | Robertson-Cole |
| Once to Every Woman | 6 | Dorothy Philips | Universal |
| Our Mutual Friend | 8 | All-star | Wid Gunning, Inc. (F. B. Warren) |
| Over the Hill | 11 | Mary Carr | Fox |
| Peck's Bad Boy | 5 | Jackie Coogan | First National |
| R. S. V. P. | 6 | Charles Ray | First National |
| Rip Van Winkle | 7 | Thomas Jefferson | Hodkinson |
| The Sage Hen | 7 | Gladys Brockwell | Pathe |
| Scrap Iron | 8 | Charles Ray | First National |
| The Sheik | 8 | Agnes Ayres | Famous Players |
| Sky High | 5 | Tom Mix | Fox |
| The Sky Pilot | 7 | Bowers and Butler | First National |
| Theodora | 10 | Rita Jolivet | Goldwyn |
| The Three Musketeers | 10 | Douglas Fairbanks | United Artists |
| Through the Back Door | 7 | Mary Pickford | United Artists |
| Trailin' | 5 | Tom Mix | Fox |
| What Do Men Want? | 7 | All-star | Wid Gunning, Inc. (F. B. Warren) |
| A Woman's Place | 6 | Constance Talmadge | First National |

# APPROVED FILMS *and* THEIR SOURCES

**New Releases of Travel, Literary, Industrial, Topical, and Comedy Subjects**

## Films for the Church, School, and Club

*The following list of approved pictures, reviewed, endorsed, and listed by the National Motion Picture League, with executive headquarters in New York City, is published for the purpose of stimulating a greater demand for pictures not only suitable for adults, but wholesome for children of all ages. By the aid of these weekly lists the general public may select a high-class show, schools and churches may arrange suitable programs, and theatre managers may book the better class of pictures. It is very necessary for the operator to make all cuts suggested below, in order that the films may be wholesome for children and young people. These omissions are suggested in order to save otherwise splendid, wholesome pictures from rejection. Pictures not suitable for this list receive no comment.*

(See page 26 for addresses of exchanges)

### FAMILY FILMS

**Kisses.*** Reels, 6. Producer and exchange, Metro. Remarks: Alice Lake and Harry Myers in comedy romance. Girl returns from boarding school with a skill for making excellent candy. Her father fails in business which necessitates daughter going to work. She finds a good promoter in a young man who exploited her candy at a charity bazaar and together they launch a successful enterprise, selling out to their competitors at a good figure.

**Mrs. Leffingwell's Boots.*** Reels, 5. Producer and exchange, Selznick. A Constance Talmadge re-issue. From the play by Augustus Thomas. Story of an extravagant wife and a suspicious husband. In part 5, cut sub-title "It's a burglar," indicating falsehood.

**Saving Sister Susie.*** Reels, 2. Exchange, Educational Film Exchange. Remarks: Christy Comedy. In order to get her oldest daughter married first, mother insists that her younger daughter, girl about 18, dress as a girl of 12. In part 2, cut sub-title "There is a crook in there; take him to the nearest police station."

**Screen Snapshots No. 20.*** Exchange, Pathe. Reels, 1. Remarks: Viola Dana with her parents in her home, Eugene O'Brien visiting orphan asylum, Lois Weber and her husband, Jackie Coogan, Larry Semon, David Butler, Ranol Walsh and Marion Cooper, Louise Sullivan, prize beauty from New England, Kinewa Theatre in Los Angeles, Cal., stages an act showing just how moving pictures are directed, Bryant Washburn, Mrs. Washburn and their two children at home.

**Screen Snapshots No. 1.*** Reels, 1. Producer, Jack Cohn; Exchange, Pathe. Remarks: Lasky Studio in Hollywood, the Lasky Studio orchestra with Wallace Reid, Theodore Roberts, Cecil De Mille, Gus Edwards, Lila Lee, Betty Compson, Colleen Moore, Tom Forman and Thomas Meighan; Pal, the canine star and Fay McKenzie; Guy Bates Post and Adele Ritchie; Charlie Chaplin and Douglas Fairbanks; Gloria Swanson and her company rehearsing a banquet scene; Norma and Constance Talmadge, Alma Rubens, Harrison Ford; Herbert Rawlinson and Sunshine Sammy.

**Off His Beat.*** Reels, 2. Exchange, Universal. Remarks: Century Comedy featuring Harry Sweet.

**Sawing a Lady in Half.*** Reels, 1. Producer, John E. Coutts; exchange, State Rights. Remarks: Exposing the "magic" of sawing a woman in half.

**Toonerville Blues.*** Reels, 2. Exchange, Educational Film Exchange. Remarks: Toonerville Trolley Comedy.

**Bubble Dance.*** Reels, 1. Producer, Prizma; exchange, Music Films, Inc. Remarks: Picture in colors of Lillian Powell dancing the "Bubble Dance."

**Arabian Duet.*** Reels, 1. Producer, Prizma; exchange, Music Films, Inc. Remarks: Martha Graham and Charles Weidman in an Arabian esthetic dance.

**Screen Snapshots No. 24.*** Reels, 1. Producer, Jack Cohn; exchange, Federated Exchanges. Remarks: Tsuru Aoki at home, screen players at golf, Nita Naldi and Eugene O'Brien act for benefit, Douglas Fairbanks and Mary Pickford. Hank Mann enacts comedy, Dolores Cassinelli playing billiards. Larry Semon lays cornerstone for new building, the Talmadge family, Betty Compson, Mary Miles Minter, Herbert Rawlinson, Estelle Taylor, Eillen Percy, Rosemary Theby and Charles Ray.

**Carolyn of the Corners.* Reels, 3.** Producer and exchange, Pathe. Remarks: Bessie Love. In part 2, cut scene of children sticking out tongues. A story of a New England town and a charity child.

**Mile-a-Minute Mary.*** Reels, 2. Exchange, Educational Film Exchange. Remarks: A Christie Comedy featuring Dorothy Devore. In part 2, cut scene where man is hit on head.

**The Road to London.*** Reels, 5. Producer, Associated Producers; exchange, Pathe. A love story featuring Bryant Washburn.

**Screen Snapshots No. 2.*** Reels, 1. Exchange, Pathe. Remarks: Peeps behind the scenes of Filmland and camera chats with famous film folk at home, at work, and at play. Florence Vidor and her husband, King Vidor, Victor Herbert, Dorothy Phillips, Wallace Beery, Harry Carey at home on his ranch, Harold Lloyd, Ben Turpin, and Charlie Murray.

**Millie's Slate.*** Reels, 1. Producer and exchange, Pat Sullivan. Remarks: Two boys draw pictures on slate showing sailor's adventures in Africa. Pictures become animated.

**The County Fair.*** Reels, ½. Producer and exchange, Community Motion Picture Service. Remarks: Comedy cartoon. White ink on black background; shows two acrobats climbing a pole and comedy horses running around a track.

**Just Around the Corner.*** Reels, 7. Producer, Cosmopolitan Productions; exchange, Famous Players-Lasky. Remarks: In part 5, cut sub-title, "I'm gonna knock his block off," and all scenes of immodest dancing. In part 6, cut sub-title, "You devil." Young girl tests boy's love by following mother's advice to invite him to the home. He refuses repeatedly. Mother, in a dying condition, is persistent in her request that he come, and girl in desperation, upon receiving another refusal from her lover, spurns him and urges man who has rescued her in her fatigue in the snow outside the home, to come up and play the part of her lover to the mother. He proves to be the mother's ideal, and after her death, marries the girl.

**Woman's Place.*** Reels, 5. Producer and exchange, Metro. Remarks: Constance Talmadge. Cut all scenes and sub-titles referring to drinking and bootleggers, untruthful announcements that Kay has a cold, and reference to "alibi to get away from your wives." Popular young society girl is chosen by women of the town as candidate for mayor, to run against "dummy" men's candidate. Women secure men's vote but lose on women's vote. Both sides win, however, owing to the romance between men's campaign manager and woman candidate. "Dummy" candidate is forced to place capable women in all responsible positions. Comedy-drama.

**The Boat.*** Reels, 2. Producer, Metro; exchange, First National. Remarks: Buster Keaton. Wife and two children assist inventor to launch and sail a boat constructed at home. Comedy situation develops as the little family sails out to sea, and disaster during a storm is ludicrously averted. Comedy.

**The Sky Pilot.*** Reels, 6. Producer, Catherine Curtis; exchange, First National. Remarks: A young preacher sucessfully passes through many trying situations and finally wins love and respect of veteran ranchmen. A Christmas tree and Santa Claus are featured. In part 1, shorten fight. In part 2, cut sub-title containing "Services, hell," also all speeches of Indian ending with "dam." In part 5 cut sub-title "I hate him," etc.

**Enchantment.*** Reels, 7. Producer, Lasky; exchange, Famous Players-Lasky. Remarks: A father, in his desire to tame his young daughter into obedience, secures the aid of a young Shakespearean actor, and together they try Petruchio's methods in "The Taming of the Shrew," with success. Amateur show of "Sleeping Beauty" is featured.

### ASTRONOMICAL FILMS

**Recommended for Classroom Instruction**

**The Earth and Moon.** Reels, 1. Producer, Park's Popular Science Films; exchange, National Non-Theatrical Motion Pictures. Remarks: Earth and moon reflect light of sun, surface of moon, earth and moon represent the living and the dead; new moon, its causes.

**The Earth and Moon. Reels, 1.** Producer, Park's Popular Science Films; exchange, National Non-Theatrical Motion Pictures. Remarks: Eclipses. Shadow of earth over 24,000 miles long, total eclipse of moon, moon generally misses shadow of earth; eclipse of sun, corona of sun, flames from burning gases, 80,000 miles in height, annular eclipse.

**Time.** Reels, 1. Producer, Park's Science Films; exchange, National Non-Theat. Motion Pictures. Remarks: Diagrams showing earth on journey around sun, how time is reckoned by

*(Continued on page 23)*

# *The* NATIONAL ACADEMY *of* VISUAL INSTRUCTION

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A department conducted by the Secretary of the Academy for the dissemination of Aeademy news and thought. Opinions here expressed are not neeessarily in aeeord with those of MOVING PICTURE AGE

## PRESIDENT'S STATEMENT

THE NATIONAL Academy of Visual Instruction is glad to hear reports from various parts of the nation that much attention is being given to visual equipment in public schools. Parent-teacher organizations and civic and industrial clubs are placing this vital topic on their programs for consideration the coming year. The general outcome will be of great value to the educational cause.

In these progressive times it would seem strange to hear any intelligent citizen express a doubt as to the value of illustrative methods in teaching, or show an attitude of indifference toward movements to equip the schools with projection outfits, which are so inexpensive and withal so efficient in their work. When once a community has had an actual demonstration of visual-instruction methods and of the effective way in which ideas related to classroom problems can be grasped by the children, nothing will prevent the installation of necessary equipment.

A lantern and screen for such work can be procured for about $60. Lantern slides are so excellent and their sources becoming so numerous that none need fear a dearth of good illustrations to enliven class study. Good slides can be kept in service for many years if by careful handling they be not broken. Stereographs of excellent quality can be procured at a small price, and their use is becoming common. They, too, last for many years.

Motion pictures especially prepared for classroom teaching and printed on safety stock are receiving much attention and their supply is rapidly increasing. These ideas will hasten the use of this latest of illustrative material and will enrich lesson study immensely.

What is to be desired is that all organizations interested in the development of visual-instruction methods unite in the general movement to modernize instructional methods, so as to incorporate in general and universal school use ideas that proved so effective in instructional work during the stress of the late war.

Great industrial organizations long since ascertained the value of well-illustrated advertising matter, and would censure one expressing doubt as to the wisdom of such methods. So, too, books and periodicals profuse in good illustrations are prized highly. We believe these ideas are just as vital in classroom work, but lament the fact that schoolroom methods cling to time-honored routine too tenaciously to permit business methods of effecting quick changes to gain coveted ends more expeditiously. Public opinion is demanding more efficient teaching, and one way to answer that demand is by a more generous use of those aids that not only awaken interest but lead to an intelligent grasp of the content of courses of study selected for the school routine.

To aid in the further development of visual instruction, the National Academy of Visual Instruction has several committees at work on definite phases of service. One is working out a plan whereby there will be developed a national slide-negative library, another a film-negative library; and still another will work out some standardization methods in this field of education. In addition to the ideas that will be advanced by the above committees, a general cooperation of all non-theatrical film users is being sought in the interests of all parties concerned.

The Academy has recently affiliated with the National Education Association, and with this close relationship with the great body of public school teachers is in a position to render a splendid service in advancing the interests of visual instruction.

The National Academy of Visual Instruction will appreciate helpful suggestions that can be applied to any phase of the work.

DUDLEY GRANT HAYS, *President of the Academy.*

## METHODS COURSES

THIS office has had catalogues and announcements indicating that courses in visual methods will be offered this summer by the following institutions:

Western Reserve University—W. M. Gregory
University of Missouri—J. V. Ankeney
Agricultural College, N. D.—A. P. Hollis
College of Agriculture, Univ. of Pa.—M. P. Bayles
College of Education, Penn State Col.—W. R. White
University of Oklahoma—J. W. Shepherd
University of Kansas—J. J. Weber
University of Minnesota—Sherman Dickinson

We hope to be able to give a complete list of the institutions that are offering courses in visual method during the summer term, and in addition those courses given during the regular sessions, in the next issue. Institutions should send two copies of catalogues and announcements of such courses to the Secretary as soon as they are issued.

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[A paper by Joseph J. Weber, Associate Professor of Education, University of Kansas. Read before the annual session of the National Academy of Visual Instruction, at Lexington, Ky., April, 1922.]

## INFLUENCE OF MOVING PICTURES UPON CHOICE AND CONDUCT

HOW great is the influence of moving pictures upon the behavior of school children? In answer to this question I conducted an experiment. Four factors were selected for comparison: (1) the printed page, (2) the teacher, (3) the silent film, and (4) the film accompanied by remarks. The experiment was conducted with nearly twelve hundred seventh-grade pupils of Public School 62, which is situated in the lower east side of New York City.

The following tests were employed:

1. Suppose a rich family offered you an opportunity to accompany them this summer on a trip to Alaska where you could climb mountains and see real glaciers. And suppose another rich family gave you the chance to spend the summer with them in a camp in some Canadian woods where you could hunt and fish and go canoe-riding—

Would you choose to go to the camp, or would you go to see the glaciers instead?

2. Write a short composition (50 words or less) on *one* of these three subjects; *choose one only:*

How I Spent My Easter Vacation
The Story of a Mountain Glacier
What I Hope to Be When I Grow Up

3. Suppose your parents wanted to give you a book for a birthday present. If they showed you the following list and asked you to indicate the one you liked best, which one would you select? *Check one only.*

The Old Testament
Longfellow's Poems
History of the World War
Glaciers of North America
Little Women, by Louisa Alcott
Huckleberry Finn, by Mark Twain

In the foregoing three tests a significant subject is common to all, namely, *mountain glaciers.* This happened to be the subject of the lesson that one group of pupils read from the printed page, another group heard from the lips of the teacher, a third group saw depicted on the screen, and a fourth group saw on the screen and heard commented upon by the lecturer.

All the remaining subjects are merely strong counter-attractions. In the first test the counter-attraction is a summer camp; in the second test the counter-attractions are the Easter vacation and the school pupil's ambition for adulthood; and in the third test the counter-attractions are five books of varied appeal, such as the History of the World War and Huckleberry Finn.

Now the question is: Which of the four groups would choose the subject suggested by the lesson oftener than the counter-attractions? Or, stated differently, which factor would have the greatest influence upon choice? Would the moving picture

arouse greater interest in the pupils than either the teacher or the printed page?

Before I answer the question, I want to state that the experiment was repeated three times with the groups shifted along each time so that in the end each group had been under the influence of each of the four factors. For the second week the significant subject was "The Earth and Worlds Beyond"; for the third week, "The Southern States"; and for the fourth week, "The Growth of Cities and Their Problems." This rotation served to insure statistical reliability.

Attention is called to the fact that the first and last tests are preference measures, while the second is a bona fide conduct test—the pupils actually wrote a composition.

To give a detailed summary here would be confusing; so I have combined the teacher and the printed page into what may be called the verbal factor, and the two film showings into the pictorial factor.

The verbal factor effected 1,826 choices for the subject suggested by the lesson, and 1,381 for the counter-attractions. The pictorial factor, on the other hand, effected 1,860 for the subject and only 1,298 for the counter-attractions. This represents a gain in the numerator of 34 choices and a corresponding loss in the denominator of 83. Altogether about 58 out of some 3,200 choices yielded to the influence of the moving pictures. This means a gain of about 2 per cent.

In conclusion, while we cannot yet say what is the exact influence of moving pictures, we have strong evidence that it is greater than that of either the printed page or even the teacher upon the behavior of our boys and girls.[1]

[1] The experiment is described in full in my doctor's thesis, which is now in the hands of the printer and will appear before long.

## NATIONAL ASSOCIATION OF MANUFACTURERS

WE are in receipt of a copy of the National Manufacturers' Association report of the Special Committee on Industrial Motion Pictures, which was presented at the 27th Annual Meeting, New York, May, 1922. The recommendations of this committee will be of interest to Academy members.

The report recommends:

1. That the National Association of Manufacturers tender its good offices to the motion-picture interests with a view to obtaining a clear understanding as to the facilities, equipment, and standing of motion-picture producers qualified in the industrial field, with a view to being of service in a consulting capacity to any of its members who are contemplating motion-picture production.

2. That the Association bring to the attention of the many organizations of manufacturers engaged in a particular line of industry this report, with an expression of its willingness to be of such service as it may in the development of a joint agency for the distribution of "industry" films.

3. That the Association tender its good offices to the various private, public, and official agencies engaged in the distribution of "industry" or "product" films, with a view to having at its disposal the most complete and authoritative information as to the best methods to be used for the distribution of such pictures, and that in this work it stand ready to co-operate with any agency set up by those interested in the entire subject of production and distribution of industrial motion pictures.

4. That the Association tender its good offices to the owners of theatres showing moving pictures, with a view to working out the most satisfactory means and methods of proper co-operation in the showing of such pictures.

5. That the Association tender its good offices to the universities of the country, with a view to bringing their requirements more definitely to the attention of the manufacturers and distributors of "industry" films.

6. Your committee considers the present a very opportune time for the immediate inauguration of the suggestions above set forth, and we recommend the creation of a permanent committee, adequately staffed, to continue in contact with this subject. Organized industry can now deal with responsible organizations of producers, distributors, and exhibitors.

Respectfully submitted,
NATHAN B. WILLIAMS, *Chairman*
W. A. AUSTIN
C. F. BATEHOLTZ
GEO. H. PHELPS
Committee.

## AUTOMATIC STEREOPTICON AVAILABLE

THROUGH the courtesy of the Bausch & Lomb Optical Company the Secretary's office has available an automatic stereopticon which will be loaned to state visual-instruction associations and members of the Academy who wish to put on special visual-education campaigns. Applications for its use should be made as far in advance as possible. The borrower pays express charges both ways and for any damage to machine while in his possession.

## CONCERNING POSITIONS

THE SECRETARY of the Academy will be glad to act as a clearing-house for those desiring positions in Visual Education and for those desiring to employ such workers. This service is rendered to Academy members only.

# GOSSIP-GATHERING *on* FILM BOULEVARD

AN ARTISTIC and informative listing of its productions has just been published by the Kineto Company of America. This large-dimensioned, 16-page booklet gives detailed information about the Library of Urban Popular Classics as to titles, classifications, nature, etc., and constitutes an excellent reference book for every visual educator, and especially for those whose film needs are unusual or widely varied. Pen sketches are given of the members of the Urban Science Staff, and the final but very important feature is Mr. Urban's comprehensive plan for "An Educational Film Library for Each Community."

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H. S. Dum & Company, Downers Grove, Illinois, announces the completion of the production "12,332 Stockings—A Tour with Santa Claus." This two-reel film has been brought out for the Chicago chapter of the Knights of Columbus. It portrays the chapter's fine work in playing Santa Claus to the orphans in institutions in and near Cook County, and is in reality a "report of trusteeship" of the funds entrusted to the chapter for this excellent humanitarian service. After the film has been seen by the Knights of Columbus membership it will be available to the general public.

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Kinema Film Service announces that it has moved to new quarters, and may now be found at 804 South Wabash Avenue, Chicago.

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On June 17 Edward Laemmle, one of Universal's directors, sailed for England and Europe, to be gone about four months. Most of Mr. Laemmle's time abroad will be spent on arrangements for the filming of "Ivanhoe," in which Harry Myers is to be featured.

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Rockett-Naylor Productions, Inc., has recently been organized at Los Angeles, with the purpose of producing important historical and religious subjects. The first of these productions is to be on the life of Abraham Lincoln, and this picture is promised for release about January, 1923. The organization states that the role of Lincoln will be played by an actor who is both capable in histrionic ability and acceptable in personal character. Work has already been started on the project.

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Mr. J. J. Zmrhal, Chicago district superintendent of schools, is quoted by the Society for Visual Education in connection with its film "A Citizen and His Government," which Mr. Zmrhal is using in his Americanization work. He states in part: "We do not want them to take for granted the services our government is performing for us every day. From the picture they discover it is our government that protects their houses from fire; that guarantees them freedom to worship God as they please; that gives their children free education in beautiful school buildings; that guarantees the purity of their food; that puts public parks, hospitals, and libraries at their service. These are all pictured in the Society's film 'A Man and His Government.' It is difficult for us to realize what a revelation the screen story is to these men, many of whom have been here only a few months."

# HIGHLIGHTS

*Film Reviews by the Editor, with Brief Film Comments by Other Members of the National Academy of Visual Instruction*

## "THE POWER WITHIN"

THIS FILM came to me as a welcome relief after several weeks of reviewing films whose merits were almost balanced by their defects. There is little satisfaction in constantly hunting for films to which commendation may be conscientiously awarded, and constantly finding it necessary to qualify one's favorable comment because of those ever-frequent sins of omission and commission. Therefore it is pleasant to state, and undoubtedly good news to you, that "The Power Within" is conspicuous for its dramatic worth and for the strong religious atmosphere that pervades it.

The story concerns a wealthy ship-builder who believes that his success is attributable solely to himself, and whose religious attendance and worship are only perfunctory. But his fortunes turn: his daughter dies, his son is lost abroad, labor troubles involve the ship-building plant, his home is destroyed by fire. At last Job Armstrong realizes that his very existence is in the hands of the Almighty; and finally in true humility he asks the Maker's help and guidance.

One of the finest features of the production is the introduction of scenes from the life of the Biblical Job that parallel the experiences of Job Armstrong. Many of the subtitles are unusually strong and inspirational, such as the well-known and beautiful thought, "Divine love has always met, and always will meet, every human need." This subtitle is indicative of the general atmosphere of the production, and every pastor using films will recognize the possibilities of a film so definitely in line with his work as is this.

Some parts of the plot may seem a bit prosaic, and I wish that the burning of the house were allowed some explanation, rather than have it seem that the catastrophe was introduced only to add to the number of troubles previously visited upon Job Armstrong. These faults are not worth considering in view of the intrinsic wholesomeness and strength of the picture. I can think of no scenes badly in need of cutting; but the optience will hold you responsible and not me, so preview the production and decide whether or not to make cuts.

THE EDITOR

## ORGANIZING MATERIAL

THIS two-reel production, entitled "Forward, Farm Bureau!" is just what is needed by every rural district that contemplates the organization of a farm bureau; it is a high grade of farm-bureau propaganda. The screening of this film in a district not yet organized will probably do as much as all other factors combined toward stimulating the establishment of the new farm bureau and starting it off at a healthful pace.

Making liberal use of the figure of the spring's growth—how it overflows and becomes a tiny rivulet, the rivulet flows to the brook, the brook units with the river, and the river mingles with the mighty ocean—the story of the county farm bureau, the state associations, and the American Farm Bureau Federation, the national organization, is put before the optience. Then the accomplishments of the national body are listed—and that record of legislative and other accomplishments in favor of the farmer is sufficient to prove definitely the service of the farm bureau and its related groups. Views are shown of various farm-bureau activities, such as live-stock associations, elevator companies, etc., and the skeptical farmer cannot but know that the service of the farm bureau is both good theory and sound practice.

"Forward, Farm Bureau!" is distributed by Homestead Films, Inc., 7510 N. Ashland Avenue, Chicago.

THE EDITOR

## *The* ELEVENTH COMMANDMENT

THIS production is based on the themes that only through love is real happiness achieved, and that evil cannot but fail ultimately. While the material may be too dramatic a quality for some non-theatrical exhibitions, the picture contains a considerable amount of merit, and might well be made the basis for a sermon or an informal discussion on the topic "Virtue Is Its Own Reward."

The story deals with a girl who becomes engaged to a dabbler in stocks. His importunities induce her to let him have her employer's funds, and of course the borrowed hundreds are swept away and the borrower leaves town. The girl refuses to disclose the true story, and is sentenced to, and serves, a year's time in prison. After her release she reveals the facts to the man whose money had been misappropriated. He makes a place for her in his home, so that she may regain her confidence and take a fresh start. But then a schoolboy lover appears, and a brief courtship ends in her truly happy marriage.

The old horror reappears when the lover who had been false discovers her, and attempts to blackmail the husband. To summarize a series of incidents, the plan fails when the blackmailer is shot by a policeman.

The production is rather competently handled, even although one can occasionally recognize that the picture is not of this year's vintage. I believe that "The Eleventh Commandment" would prove effective both for moralizing purposes and for recreation. While the production has no extremely doubtful scenes, there are two on which you should pass judgment before publicly screening the film.

"The Eleventh Commandment," in six reels, is distributed by Kinema Film Service, 804 South Wabash Avenue, Chicago.

THE EDITOR

## BRIEF FILM COMMENTS

A TRIP THROUGH FILMLAND. Reels, 2. Eastman Kodak Co.—An educational production showing the plant of the Eastman Kodak Company and the various processes of manufacture of moving-picture films. Laboratory scenes show the preparation of the cotton, and the process of cleaning and immersing it in acids to produce the film "dope." The finest type of automatic machinery converts the film dope into sheets of film stock. Another laboratory is shown where the silver bullion is dissolved in nitric acid and the silver nitrate is prepared for coating the film stock. Some excellent dark-room scenes are used showing the application of the solution to the film and the perforating for use in the camera. Then the packing, labeling, and shipping departments of the company are shown. The film can be used in the study of industries; also in science classes, as the chemical processes are shown in detail.

A. L. THOMAS,
*Alabama Polytechnic Institute.*

EXIT ASCARIS. Reels, 2. U. S. Dept. Agr.—Picture deals with the roundworm parasite in hogs. Technically very good, photographically fine. Educational value, excellent. Adapted for use in agricultural work; especially valuable for animal-husbandry classes in schools and colleges, and for county-agent work.

CHARLES ROACH,
*Iowa State College.*

A YEAR WITH THE FLOCK. Reels, 1½. U. S. Dept. Agr.—Emphasizes selection of ewes and rams, management, dipping, shearing; winter and summer management. Is adapted for animal-husbandry classwork or for county-agent use.

CHARLES ROACH,
*Iowa State College.*

THE BASHFUL SUITOR. Reels, 2. Hodkinson.—Based on the painting of the same name by Josef Israels. View of picture as it hangs in the Metropolitan Museum of Art. Painter introduces village girl and her bashful suitor in his painting of springtime. He proposes marriage to the idol of his dreams. Film used in educational entertainment.

A. L. HARTMAN,
*Kansas State Normal School.*

A WOOLEN YARN. Reels, 1. General Electric Company.—It pictures a flock of sheep and the shearing of them both by hand and by machine, and follows this by the various processes in spinning and weaving. Hand work and the machine are contrasted again and again. To one more or less familiar with the steps in modern weaving, it is a most interesting film. For a fifth-grade pupil the many steps are confusing. But it is valuable in giving an idea of the complexity in modern manufacturing processes, and is well worth using if no attempt is made to hold the pupils for every step shown.

RUPERT PETERS,
*Kansas City (Mo.) Public Schools.*

# BETTER FILMS

*A Department Conducted by*

MRS. WOODALLEN CHAPMAN

*Chairman, Committee of Community Service on Motion Pictures, General Federation of Women's Clubs*

In this department appear each month news items of activities for finer films throughout the country, lists of pictures officially approved by the Federation through its reviewing committee, and announcements by Mrs. Chapman in regard to the Federation's work for better films. Arrangement has also been made by which subscribers' questions concerning the work for finer motion pictures, when addressed to Mrs. Chapman in care of MOVING PICTURE AGE and accompanied by a stamped, self-addressed envelope, will be answered in personal correspondence by Mrs. Chapman.

## WHERE RESTS THE RESPONSIBILITY?

THE FIRST essential in solving a problem is to discover the elements that enter into it. This necessity was first learned by each one of us when we began to wrestle with the problems of arithmetic in our early school days. From that time on down to the present we frequently find ourselves repeating our childish blunders of trying to solve a problem without first having considered its essential elements.

It may be that this is one mistake we women have made in our attempt to solve the motion-picture problem of the present day.

We are very much aware of the existence of the motion-picture industry. We are constantly brought into contact with the consequences of its existence. The results are evident. Therefore, we have endeavored to bring about a change without having first discovered the elements that must be considered before any lasting benefit can be obtained.

In order that the women of the country may be better informed in their dealings with the motion-picture problem, it seems advisable to present as complete a picture as possible of the various elements involved in the production, distribution, and exhibition of motion pictures.

The women of our great organization who, in their home communities, are trying to bring about an improvement in the character of pictures shown in the local theatre, come into contact with the local exhibitor. He furnishes them with their point of contact with the motion-picture industry, and their thought of responsibility for the pictures shown is likely to begin, and it may be to end, with the one with whom they are personally in contact.

Exhibitors are to a large degree responsible for the character of films being produced at the present time. It is the money of the exhibitors that goes into the pockets of the producers to reimburse them for their investment in the pictures made. They naturally, therefore, are producing pictures with an eye to meeting the requirements of the exhibitors. It is the exhibitors who interpret to the producers the demand of the American public. By studying their box-office receipts they try to decide what that demand really is.

It is for reason that we as an organization have been trying to work along the line of making the best pictures bring the best financial returns. Yet with all our efforts we have not progressed as far as we had hoped, and it is for this reason that we are taking up a more intensive study of the subject as a whole. Suppose, therefore, we begin at the other end of the problem and inform ourselves as to the method of producing motion pictures.

There are few of us today who do not have some little idea as to the large investment needed for the production of motion pictures. We know that there must be a large number of actors and actresses, all of whom are receiving salaries, from the small amount paid the mob "extra" to the fabulous sums still attributed to some of the most notable stars. There are a great many technical experts concerning whom we of the general public know very little. In addition to the director of the picture, who in many instances is as well known as the stars, there are art directors, photographers, scenario writers, title writers, and many others whose work, though unnoted, is essential to the success of the finished product. Then, where natural scenery cannot be used, comes the necessity of building up artificial villages and scenic backgrounds, which add enormously to the expenditure. In other words, the investment in the production of a motion picture is of necessity very large.

This has been impressed upon our minds by the repeated advertisement of "million-dollar productions," so that we are all aware of the fact that large amounts of money may be at stake in the possible success or failure of a picture. With so much at stake, it is not surprising that producers have put forth every effort to insure the success of their productions.

The next step, after the production of the picture, it its distribution. Here we must consider some of the physical elements of the problem. In the producing plant, motion-picture cameras have been kept busy photographing upon the narrow strip of negative at the rate of sixteen impressions per second the many scenes that go to make up the final production. These thousands of feet of negative film have been developed, the scenes placed in consecutive order, with the proper titles inserted, then the entire production cut down to the required length, and the negative finally brought forth in the finished condition. From this negative it is now possible to make as many positive prints as may be required, and the process of distribution consists in getting these positive prints into the hands of the exhibitors all over the country.

It would not be economically possible to provide every theatre with its own print. Instead, the country is divided up into zones, each zone having its key city. A certain number of prints of a picture are sent to each key city, and from this center they are sent out through the circuit of theatres deriving their supply from this distributing center. The films go, in the first place, to what is known as the "first-run" theatres. Coming back from these high-price houses, they are then sent out to the "second-run" houses, and then finally to the little "third-run" houses in the smaller communities. The first-run theatre pays a much higher price for the production than does the second-run house, and another drop in price is made in order to put the film within the reach of the small-town theatre.

These facts all enter into the problem under consideration. For example, an exhibitor will sometimes tell a committee of women that he is unable to secure a film they are asking for because the price is too high for him. It may be too high for his theatre at that particular time because it is then running in the first- or second-run theatres. He may not take the trouble to inform them that he can get it at a later date at a lower price, which would put it within his reach. If the women are aware of this fact, however, they can ask that it be shown at the later date.

We perceive now the three links in the chain: The producer, who makes the picture; the distributor, who handles it in its progress from producer to theatre; and the exhibitor, who presents the product to the public.

It is difficult to rightly apportion to these three the responsibility for the undesirable films that have been produced.

The producer says that he makes the kind of pictures for which there is the greatest demand—and that demand, so far as he is concerned, is the demand of the exhibitor. The exhibitor, on the other hand, says that he is powerless because he is compelled to take the pictures the producer sends him. The pictures are made and he is unable to change them. The distributor says he is an entirely neutral party who acts simply as a go-between and has no opportunity to affect the product in any way.

That there must be a responsibility somewhere, no one can deny. It remains for those who are interested in this problem to discover where the responsibility naturally rests and what are the forces that, if rightly applied, will inevitably bring about the desired improvement. Meantime, there is occasion for rejoicing in the fact that there appears to be a concerted effort on the part of all elements to convince the public that everything possible is being done to clean up the industry. It is something to secure an admission, even if only a tacit one, that a clean-up is desirable!

At the convention of the Motion Picture Theatre Owners of America, held in the city of Washington in May, it was suggested that this organization should have its own board of review to accomplish a two-fold purpose:

> First, we will entirely safeguard the theatre-going public against shows of an objectionable character, just as a newspaper editor would prevent publication of matter in his paper which would be out of harmony with the tastes of the community. We would further make it certain that wholesome and high-grade pictures would be shown, as we would not only insist upon the absence of objectionable features but would demand the presence of such high-grade elements as would give the picture a place in the very first division as far as practicable.

These words may well lead the women who have been working for so many years to educate the local exhibitor to a realization of what the American public really wants, to feel that their efforts

have not been fruitless. When the exhibitors begin to demand clean pictures and films that are worthwhile we may be sure that the producers will hasten to comply with that demand.

This organization of theatre owners also expressed a desire to co-operate with women's clubs in their work for better films. This desire for co-operation is gladly welcomed by the General Federation of Women's Clubs.

## WORTHWHILE THEATRICAL FILMS

The Silent Call. The hero of this film is the dog Strongheart, and it is considered by all who see it as one of the most wonderful animal pictures ever made. There is a dramatic story of which the dog is a vital part.

Sky High. Distributed by Fox; features Tom Mix. A story of thrilling adventure, showing many beautiful scenes of the Grand Canyon.

The Village Blacksmith. Urban Production, distributed by Hodkinson. Here we have another one of a series, this time of "Masters of Literature." A picture is given of the poet, his birthplace, and a few details of his life. The story of the village blacksmith is told with charming scenes of the smithy and the children who play around it. Such productions are just the sort of pictures we wish to encourage.

## INFORMATIONAL OR ILLUSTRATIVE FILMS

Birds of the Farallones. Reels, 1. Producer, Carter Cinema Prod. Corp. Wild birds of the Pacific Coast shown in their native haunts.

Birds of Prey. Reels, 1. Producer, Pathe. The hawk, goshawk, kestrel, vulture, and condor.

The Marble Industry. Reels, 1. Producer, Carter Cinema Prod. Corp. How blocks of marble are cut, transported, polished, and prepared for building purposes.

Molluscs. Reels, 1. Producer, Pathe. Pictures of the octopus, the cuttle fish, oysters, etc.

The Oyster Industry. Reels, 1. Producer, Carter Cinema Prod. Corp. Shows methods of securing oysters from their beds, their preparation for market, and the use made of their shells.

Pond and Stream Life. Reels, 2. Producer, Society for Vis. Ed. Many forms of water life shown.

Wasps. Reels, 1. Producer, Society for Vis. Ed. From egg to adult wasp.

## Government Films on Birds

TWO new films have been brought out by the U. S. Department of Agriculture, both of them dealing with birds. One of these is entitled "National Bird Refuges on the Gulf of Mexico." Included in this instructive film are view of pelicans, willets, laughing gulls, black skimmers, least terns, old and young Louisiana herons, and royal terns. The other production, called "Anne's Aigrette," demonstrates the inhumanity of the traffic in aigrette plumes for personal adornment. Scenes are shown of the birds and of the results of this plume-hunting. Each film is one reel in length, and may be borrowed or purchased under the usual conditions applying to Department of Agriculture films.

A course in Visual Instruction is offered by Mr. Hollis, Director of the Visual Instruction Service of the North Dakota Agricultural College, for the Summer School. The course gives regular college credit. It is designed to enable teachers, ministers, and extension and welfare workers to operate stereopticons and moving-picture machines and to acquaint themselves with the sources and possibilities of educational slides and films.

Films and slides are shown gratis for children and adults every evening in the parks and playgrounds of Dayton. The expense of these showings is carried by the Playground and Garden Association of Dayton, which receives the generous assistance of numerous public-spirited citizens. During June the attendance of children at these open exhibitions reached the high mark of 130,000.

Six duplicate sets of slides, "The School Girl's Dress," circulated by the Visual Instruction Department, Iowa State College, have been in almost continuous use for over a year. The sets will be enlarged and otherwise improved shortly. The Home Economics Department promises some additional sets for school use in the near future.


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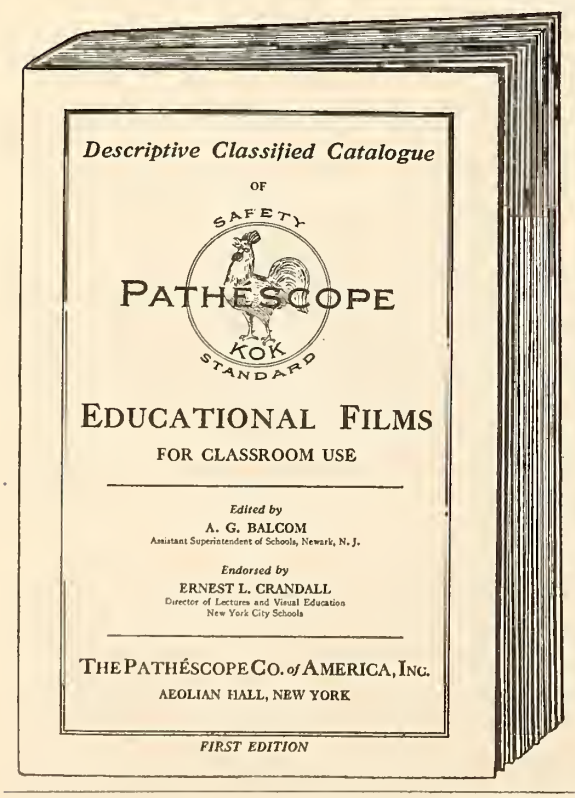


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# MECHANICS *of* VISUALIZATION

*A Department Conducted by*

AUSTIN C. LESCARBOURA, *Managing Editor of The* Scientific American

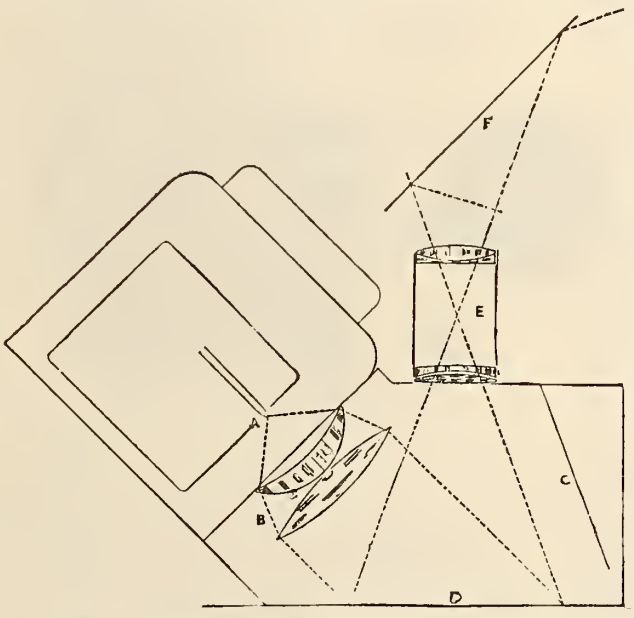
In this department appear each month discussions of the important materials of visual instruction —projectors, films, stereopticons, slides, screens, cameras, lenses, and other items of equipment on which the non-theatrical exhibitor should possess authoritative and impartial information. It should be distinctly understood that all expressions of opinion emanate from Mr. Lescarboura, and that MOVING PICTURE AGE takes no stand upon the opinions expressed in this department.

? What problems are handicapping you in your visual instruction work? Mr. Lescarboura stands ready to answer by correspondence the questions of any subscriber pertaining to equipment, when the inquiry is addressed to him at the office of MOVING PICTURE AGE and is accompanied by stamped, addressed envelope. —*The Editor.* ?

## THE PROJECTION OF OPAQUE OBJECTS

THE PROJECTION of opaque objects, such as postcards, photographs, book illustrations, type matter, maps, drawings, and even solid objects, is one of the latest forms of projection to be developed to a truly high standard of efficiency. It has become most popular, however, among educators and all users of projection, since an almost unlimited amount of illustrative material is thus rendered immediately available for the purpose at very low cost.

The projection of opaque objects is always looked upon as a deep mystery, yet there is nothing really mysterious about it. This form of projection is based on the principle of reflection, as indicated by the accompanying diagram, in which *A* is the illuminant, *B* the condensing lenses, *D* the opaque object to be projected, *E* the projection lens, and *F* a mirror to direct the image to the screen in correct position. The fewest reflections possible are thus shown to be two, if one wishes to produce a picture on the screen in its true position—that is, with reading matter, for instance, unreversed from left to right. One of these two reflections must be from the object itself, which at best is a poor reflecting medium. When it is further considered that in the projection of opaque objects the direction of the beam of light is altered and considerably dispersed, so that a smaller percentage of light rays reaches the projection lens than in the case of lantern-slide projection, it is obvious that the screen image so obtained cannot equal in brilliancy that produced from a lantern slide, providing lens equipment and illuminant are the same.



Path of Light in Projection of Opaque Objects

To overcome these handicaps, manufacturers of the highest type of opaque projectors employ a projection lens of large diameter (4 inches or more) and a more intense light. The diameter of the lens in this form of projection is a very important consideration, since, all other things being equal, the illumination will vary inversely as the square of the diameter of the lens being used.

Next in importance to the aperture, or illuminating value, of a lens is the quality of correction for definition and flatness of field, and, the larger the diameter for a given focal length, the more complex becomes its correction. It follows, then, that lenses used for the projection of opaque objects on the higher-priced reflecting projectors are necessarily of an exceptionally high grade, because of the very flat field they give in spite of their large diameter.

### Focal Length Greater

Because of the large area usually covered in the projection of opaque objects, as compared with that of lantern slides, it is necessary to use lenses of two or more times the focal length of those used for lantern slides, in order to obtain images of the same size from both slides and opaque objects. To accomplish really satisfactory results it is necessary to have a totally darkened room and a good quality of screen, one with either a white opaque or an aluminum coating. Except in the case of the home machines, intended for use at short projection distances, the only illuminants recommended for the projection of opaque objects are the arc lamp, using from 25 to 35 amperes of current, and the 1,000-watt, gas-filled stereopticon Mazda lamp.

## A DISCUSSION OF NON-INFLAMMABLE FILM PROJECTORS

SO far we have discussed the relative merits of the portable type and the semi-professional type of projectors. There remain the theatre or professional type, the non-inflammable film type, and the non-standard machines intended for home use and as mere toys. It is well at this time to take up the non-inflammable type of projector, not only because it follows quite logically in the general discussion of the various types of projecting equipment, but more particularly because of the large number of inquiries that the writer has received from churches and clubs and schools, asking about this type of projector.

The essential difference between the non-inflammable film projector and the other types is that it makes use of a narrow-width non-inflammable film exclusively. In that manner it eliminates at one stroke the various impedimenta that the National Board of Fire Underwriters and civic bodies and others have thrown in the way of standard motion-picture film. It is available for use anywhere, by anyone, without formality or special precautions. Furthermore, the prevention of film fires right at their very source, the film itself, has caused the non-inflammable film projector to be greatly simplified in construction. Film magazines are done away with; elaborate fire shutters are unnecessary; snubbers and fire-extinguishing rollers are non-essential. The result is a trim, simple, foolproof machine.

We have already learned something about non-inflammable film in previous instalments of this department. Thus we know by now that there are two standard kinds of film, the professional or theatrical standard, which measures 35 millimeters (1⅜ inches) in width, and the safety-standard and Pathescope films, which measure 28 millimeters (1 1/10 inches) in width. It is well to point out here that the professional or theatrical standard is made both in celluloid and in acetate-of-cellulose or slow-burning stock, and when it is made of the latter material it has all the advantages of the safety-standard or Pathescope stock. The main point, however, is that a projector making use of professional- or theatrical-standard films is just as apt to use celluloid as safety-film stock, and therein lies the danger. With the narrow width, on the other hand, there is absolutely no chance of using celluloid for the reason that film manufacturers have adopted that special width and the special perforation for use with acetate-of-cellulose stock exclusively. So the narrow-width projector must at all times use safety film since it cannot use any other kind.

The writer, after gathering various opinions in and out of cinema circles regarding the question of non-inflammable films, is of the firm conviction that we must eventually come to acetate-of-cellulose stock for all films, no matter what their size may be. Numerous difficulties stand in the way of realizing this long-cherished dream on the part of all those engaged in the film industry, most of them being of a mechanical nature. Acetate of cellulose, unlike celluloid, is virtually non-inflammable. Perhaps it is more correct to say that it is slow-burning; for when a flame is applied to acetate-of-cellulose stock it burns very, very slowly, with hardly a flame. It smolders, and the moment the flame is removed the fire stops; so

it is an ideal material for films so far as fireproof qualities are concerned. Mechanically this stock is not as good as celluloid. It lacks the remarkable pliability of celluloid, and it does not stand up as well. Film men state that acetate-of-celluose stock has about 60 per cent the life of celluloid, because it loses whatever pliability it may have, and cracks. For a fact the splices made in this slow-burning film stock are not as strong as those in celluloid films, and a little difficulty may be expected in this direction. All of which is by way of pointing out that celluloid, after all, has some advantages; otherwise it would long since have gone out of use.

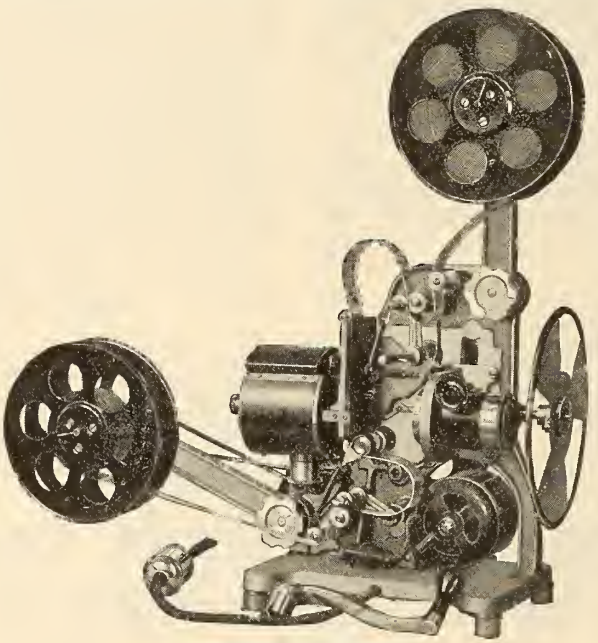
From a manufacturing standpoint acetate-of-cellulose stock is a more elaborate product. Thus the selling price of this stock is considerably greater. But the fact remains that in the near future we shall see more and more acetate-of-cellulose stock employed in our standard-sized films, because of the absolute safety it affords.

Meanwhile various types of portable and semi-professional projectors, ordinarily intended for standard celluloid film, are made in the narrow width in order to make them available for the narrow-width safety film. The change from one width to the other is not such a serious matter, after all, and that accounts for the fact that some manufacturers even go to the trouble of rebuilding machines for the narrow-width film.

Of the true safety-standard projectors there are several excellent models. While their external appearance and general mechanical construction may differ materially, they are essentially patterned after the same broad principles. The film having been rendered non-inflammable or harmless, the designers have, at the various start, been enabled to drop the film magazines, the fire shutter, the snubbers and fire rollers, and various other devices that must be used on projectors taking celluloid film. So the safety-standard projector starts out with a rather stripped appearance. It carries the film on two ordinary reels, exposed.

The intermittent mechanism follows the same general lines as those of other projectors, and in this respect it is well to bear in mind that the mechanism is in every way the equal of that employed in professional machines. Indeed, at least one of the safety-standard projectors has an intermittent movement that represents the highest development along this line, giving the utmost steadiness and the greatest percentage of useful light.

For the illuminant, the safety-standard projectors make use of high-intensity incandescent lamps, coupled with ingenious optical systems that give a brilliant screen picture. The light is readily adjusted so as to obtain uniform screen illumination.



Pathescope Projector

It is quite natural to expect an electric motor drive. A small, high-speed electric motor is employed, driving the projector mechanism through a belt provided with some positive tension device. Various schemes are employed for regulating the speed of projection, such as resistances in the motor circuit, and a simple brake which may be more or less applied on the main pulley of the projector. If desired, the safety-standard projector can be driven by hand power, and by using a 6-volt or other low-voltage lamp it may be operated on storage battery when ordinary lighting circuits are not available.

All the safety-standard projectors are of the table design; that is to say, they are placed on a table or desk, instead of being mounted on integral stands. However, these projectors are provided with adjustable leveling screws or feet, and can be placed to suit the conditions or the operator.

The safety-standard type of projector has more than the safety feature to recommend it. It is highly compact, since it does away with fireproof magazines and other precautions no longer necessary. The usual safety-standard projector runs anywhere from 22 to 26 pounds in weight. The arms that carry the film reels can be taken down and packed with the rest of the machine in a compact case or package for ready handling. The machine can be brought into operation by merely setting it up on any desk or table, and connecting it to the nearest lamp socket. All this is done with the full sanction of the National Board of Fire Underwriters and of the various municipalities and states that have rigorous laws applying to the handling of inflammable film.

It is well for the prospective user of films to look into the safety-standard and Pathescope offerings. The Pathescope film, by the way, is also mentioned because it has the same width as the safety standard, but its perforations are slightly different. The margins, while the Pathescope has the same perforations in one safety standard has the same arrangement of perforations in both margin, and one perforation for every three perforations in the other margin. Safety-standard projectors are now available with sprockets that take either the safety-standard or the patented Pathescope perforation, while the Pathescope is also available for either kind of film.

With the desire always to be fair and impartial in his treatment of motion-picture equipment, the writer must also direct attention to possible drawbacks that may be experienced through the use of safety-standard or Pathescope machines. While the projectors themselves are excellent and are recommended without hesitation, the matter of films is one that should be looked into thoroughly by the prospective purchaser. Remember, when you purchase the safety-standard or Pathescope projector, you commit yourself to safety-standard and Pathescope films. You have barred out the extensive offerings of professional or theatrical films. In fact, the criticism generally directed against the narrow-width projectors is that they have no dependable film supply. This criticism is without real foundation, for the cold fact remains that there are several excellent narrow-width libraries now in existence that supply good film subjects at a very reasonable rental. Indeed, the rental charges on narrow-width film are most moderate, and that reason alone has caused some educators to turn away from the professional width to the narrow width during the past year.

Still, the purchaser is the final judge of the facts. Before purchasing the narrow-width projector, no matter what particular model he may be considering, it is important that he should look into the narrow-width film situation, in order to determine whether the available narrow-width film offerings fulfill his requirements as well as would the standard-width films. It is purely a question of film supply, and not of the projector.

The capacity of the usual narrow-width projector is quite remarkable in view of its compactness. The writer has employed a narrow-width machine for educational and entertainment purposes with excellent results, with screenings for more than 225 persons at one time. At least one of the offerings in this class has a throw up to 150 feet with the proper lens, and will project an image of any size up to 14 feet in width. So the narrow-width projector serves for the church and the club, the home and the office, the permanent installation and the portable equipment demanded by the salesman or traveling instructor.

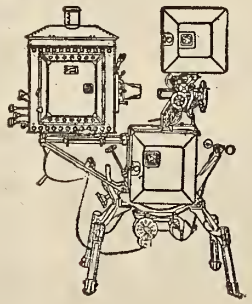
## BORROWING A LEAF FROM THE BIG THEATRES

PROPER presentation of a motion picture, no matter whether it be for educational or entertainment purposes, requires an uninterrupted and flawless screening. Simple as this may seem, it is not always realized because due precautions are not taken to ensure a performance without hitch of any kind.

Let us turn momentarily to the large picture theatres to be found in New York, Chicago, Philadelphia, Boston, and San Francisco. Their performances are mechanically perfect. The pictures are in perfect focus, properly framed on the screen; the speed of projection is always pleasing and accurate; no misframed pictures occur at any time; there are no breaks in the screening of pictures, nor protracted delays. Why? why? one asks, because the little picture theatre is forever having projection trouble and delays, to the detriment of its business.

It is the little things, which are properly done in the big picture houses, that make all the difference between perfect screening and poor screening. Your large picture house never runs the reels just as they are received from the exchanges, for the audience. Instead, the films are run through for inspection. Where misframes occur, new splices are made. Bad spots in the film are eliminated, and if there is too much of a jump in the action the film is discarded. The projectors are well groomed and carefully adjusted to the screen. The speed of projection is a matter of study on the part of a qualified person, who makes up a schedule for all films, which must be followed by the operators. Owing to the fluctuating speed at which films are made in the camera, it is good practice to vary the speed for the different scenes when a wide discrepancy occurs, although this calls for considerable knowledge of various kinds of action.

Now we might well borrow a page from the practice of the leading picture houses. Too many educational and entertainment showings are run off without sufficient preparation. The films are taken out of the film tins and placed directly into the projector. Naturally the average run of films received for non-theatrical purposes are not as new and as well maintained as those supplied to the theatres at high rentals. Still again, the non-professional projectionist is apt to overlook careful focusing at the start of his pic-



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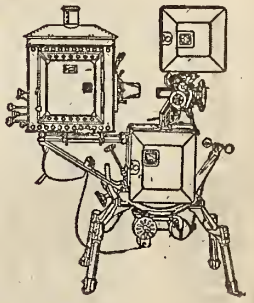

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". . . in every respect a most impressive picture . . . splendidly photographed."—The Exhibitors Trade Review.

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tures and to fail to frame his screen image carefully within the black frame if he is using a screen with a border. Mechanical details, such as tightening the shutter, adjusting the light for even screen illumination, oiling and otherwise lubricating the mechanism—these are so readily overlooked until the screening is under way and an unfortunate halt must be called to make the necessary adjustments.

The illusion of the motion picture is best conveyed when screening is flawless and when the mind of the audience is concentrated on the screen action to the exclusion of everything else. A break of any kind interferes with concentration.

In preparing for a screening the operator should go over the projector and make sure that all parts are properly adjusted, the screws properly tightened, the screen image properly framed, the focus sharpened, the motor drive operating properly, the films inspected and found to be in perfect condition, and, most important of all, the reels arranged in proper order so that no mistake will be made. It is these little details that make all the difference between a successful and businesslike motion-picture exhibition and a poor and amateurish one.

## Safe Subjects for Your Screen

*(Continued from page 8)*

and how he saves the day for the weavers. A love story as well."

**Little Samaritan, The.** Reels, 5. Exchanges, Lea-Bel, Sanford. "For Sunday use."

**Little Sunset.** Reels, 4. Exchanges, Lea-Bel, Sanford.

**Little Women.** Reels, 5. Exchanges, Famous Players, Southern Enterprise.

**Lord Will Provide, The.** Reels, 1. Exchange, International.

**Love's Harvest.** Reels, 6. Exchange, Fox. "One of the most wholesome and appealing stories we have used. Recreational; no cuts."

**Maker of Men, A.** Reels, 6. Exchanges, Temple Pictures, World Pictures, International. "By Shields, who produced 'The Stream of Life'—equal to it, and lighter. Young man chooses to be a minister rather than a maker of money. He gets away with it convincingly."

**Message from Mars, A.** Reels, 5. Exchanges, Metro, World Pictures. "A masterpiece; a great sermon. A selfish man sees himself as others see him. The best I have used this year."

**Mill on the Floss, The.** Reels, 5. Exchange, Lea-Bel. "For weekday use."

**Mistress of Shenstone, The.** Reels, 6. Exchanges, Robertson-Cole, National Non-Theat. "Melodrama of a high order. Beautiful and clean in conception and execution. Recreational; no cuts."

**Modern Ruth, A.** Reels, 2. Exchange, International. "A fine dramatization of the ideals of this Biblical story."

**Mother o' Mine.** Reels, 5. Exchange, Asso. Prod.

**My Mother.** Reels, 2. Exchange, Community. "Lincoln picture."

**One Man in a Million.** Reels, 5. Exchanges, Robertson-Cole, National Non-Theat. "How a big, loving heart won out over all sorts of opposition by first gaining the victory over his own selfishness."

**One a Minute.** Reels, 5. Exchange, Famous Players. "Clean fun. For weekday use."

**Other Half, The.** Reels, 5. Exchanges, Edited Pictures, National Non-Theat. "Splendid picture on improvement in present industrial conditions."

**Other Men's Shoes.** Reels, 5. Exchanges, Pathe, National Non-Theat. "Story of a virile young man whose twin brother was a preacher—a 'weak sister.' The young man takes his place and there is something doing."

**Out of the House of Bondage.** Reels, 3. Exchanges, Fine-Art Films, World Pictures. "For Sunday evening use; very good."

**Over the Hill.** Reels, 11. Exchange, Fox. "Exaltation of Mother—a plea for gratitude on the part of children. Beautifully done. A wonderful Mother's Day picture."

**Palestine Pilgrimage, A.** Reels, 1. Exchanges, Community, Matre, World Pictures. "For Sunday evening."

**Partners Three.** Reels, 5. Exchange, Famous Players

**Passing of the Third Floor Back, The.** Reels, 5. Exchange, Edited Pictures. "Splendid religious picture."

**Pied Piper of Hamelin, The.** Reels, 1. Exchanges, Community, Kleine. "Used on Sunday evening."

**Pilgrim's Progress.** Reels, 4. Exchange, Kleine. "This is a splendid religious classic, well photographed and acted."

**Pollyanna.** Reels, 6. Exchange, United Artists. "Recreational; no cuts."

**Poor Relations.** Reels, 5. Exchanges, Robertson-Cole, National Non-Theat. "Good."


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**Power Within, The.** Reels, 5. Exchange, Pathe. "What is left when a man loses all he possesses but himself? Job Armstrong found he still had God to count on."

**Pride of the Clan, The.** Reels, 7. Exchange, Famous Players. "Scotch story and setting; interesting and wholesome. Recreational; no cuts."

**Prodigal, The.** Reels, 1. Exchange, International.

**Ride of Paul Revere, The.** Reels, 1. Exchange, World Pictures. "Used on Sunday night."

**Romance of Happy Valley, The.** Reels, 6. Exchange, Famous Players. "Good story."

**Royal Pauper, The.** Reels, 5. Exchanges, Kleine, World Pictures. "For weekday use."

**Sally Shows the Way.** Reels, 5. Exchange, World Pictures.

**Scouting for Washington.** Reels, 3. Exchange, Kleine. "For Sunday use."

**Secret Garden, The.** Reels, 5. Exchange, Famous Players. "Very good."

**See My Lawyer.** Reels, 5. Exchage, National Non-Theat. "Comedy-drama."

**Seeing It Through.** Reels, 5. Exchanges, Robertson-Cole, National Non-Theat.

**Sentimental Tommy.** Reels, 8. Exchange, Famous Players. "Good."

**Servant in the House, The.** Reels, 6. Exchanges, Standard Film, Celebrated Players. "Cut swearing on part of old drainman."

**Shepherd of the Hills, The.** Reels, 8. Exchanges, Lea-Bel, World Pictures, Reliable. "For Sunday use."

**Shore Acres.** Reels, 7. Exchange, Metro. "Very interesting; should be previewed for a couple of cuts of subtitles."

**Sin That Was His, The.** Reels, 5. Exchange, Selznick. "A bad man who by circumstance is obliged to don a priest's robes and play the part. He is transformed by the role. A splendid sermon."

**Something to Think About.** Reels, 7. Exchange, Famous Players. "Love wins out, and the superficial ideas of life are shown up in their true light."

**Son of Democracy, A** (Lincoln series). Ten episodes, 2 reels each. Exchange, Community. "For Sunday use."

**Spinner o' Dreams.** Reels, 5. Exchange, Standard Film. "Another fine picture for purely entertainment purposes."

**Star Spangled Banner, The.** Reels, 3. Exchanges, Kleine, Matre. "For Sunday evening."

**Story of Plymouth, The.** Reels, 1. Exchange, World Pictures. "Used Sunday evening."

**Stream of Life, The.** Reels, 6. Exchanges, Temple Pictures, Sanford, International, Pilgrim. "A wonderful sermon. A man and wife who lost sight of God, and how they found through their sorrow the way back. It gives the minister a chance to correct some mistaken ideas about whether God really 'takes' our dear ones away from us."

**Sweet Lavender.** Reels, 6. Exchange, Famous Players. "A wholesome and entertaining picture. Recreational; no cuts."

**Tale of Two Cities, A.** Reels, 7. Exchanges, Fox, Beseler. "Fine for instructional and recreational purposes; no cuts."

**That Something.** Reels, 6. Exchanges, Celebrated Players, National Non-Theat.

**Toll Gate, The.** Reels, 5. Exchange, Famous Players. "Plenty of gun play, but portrays a big-hearted bad man that makes one feel that there's a lot of good in the worst of us."

**Turn in the Road, The.** Reels, 5. Exchange, Robertson-Cole. "Fine story with a strong religious element. Inspirational and recreational. No cuts."

**Two Kentucky Boys.** Reels, 2. Exchange, Kleine. "For Sunday evening."

**Uncle Tom's Cabin.** Reels, 5. Exchanges, Famous Players, Beseler.

**Up the Road with Sallie.** Reels, 5. Exchange, Selznick. "For weekday use; good."

**Valley of the Giants, The.** Reels, 5. Exchange, Famous Players. "A struggle of right and wrong, with a fine clean youth winning out. Beautiful scenery."

**Vicar of Wakefield, The.** Reels, 5. Exchanges, Sanford, United Projector, Community, World Pictures. "Fine."

**When the Clouds Roll By.** Reels, 6. Exchange, United Artists. "For weekday use."

**Who Loseth His Life.** Reels, 1. Exchange, International.

**Widow's Mite, The.** Reels, 1. Exchange, International.

**Woman God Sent, The.** Reels, 5. Exchange, Selznick. "A great theme. Anti-child labor idea."

**Woman in Politics.** Reels, 5. Exchange, Kinema.

**World Aflame, The.** Reels, 5. Exchange, Pathe. "A story of labor troubles and the right way out. Splendid."

**Youth's Melting-Pot.** Reels, 5. Exchange, Standard Film. "Excellent comedy-drama; clean all the way through."

## Approved Films and Their Sources

*(Continued from page 13)*

sun, difference in time between London and New York, and westward to San Francisco, Yokohama and back to London.

**Story of the Seasons.** Reels, 1. Producer, Park's Science Films; exchange, National Non-Theat. Motion Pictures. Remarks: Summer in one place and winter in another, diagram showing how sun and position of earth cause change of seasons, looking at earth from behind sun. Relative position of sun and earth from Sept. 21 to Dec. 21, and from June 21 to Sept. 21. Tropics of Cancer and Capricorn, distance from equator.

**The Eternal Question.** Reels, 1. Producer, Park's Popular Science Films; exchange, Nat. Non-Theatrical Motion Pictures. Remarks: Evolution of a solar system from a nebula; telescope explained; Mars, Saturn, nebulae, formation and character of solar system.

**The Mystery of Space.** Reels, 2. Producer, Park's Popular Science Films; exchange, Nat. Non-Theatrical Motion Pictures. Remarks: Solar system and planets with satellites. Shadow 240,000 miles long, eclipse of moon and sun, corona of sun, flames on sun, Orion, sun spots, sun is 2,000,000 miles away from us, light travels 186,000 miles a second, one year on Mercury corresponds to 88 of our days, Venus claims 225 of our days to a year, rotation of the earth.

### HEALTH AND RECREATION FILMS

**The American Athlete.*** Reels, 1. Producer and exchange, Community Motion Picture Service. Remarks: See 'em Run. End of Daily News Race, Broad Jump on Motorcycles; Seal Beach, Calif., Harvard-Yale regatta, Capt. Meade and Coach of Yale, Capt. Haines and Coach of Harvard; observation train; water sports at Seattle, high-jumping; open golf championship games; polo at West Point, baseball practice of Carnegie Tech., Pittsburgh.

**Lesson in Swimming at U. S. Naval Academy, Annapolis.*** Reels, 1. Producer and exchange, National Non-Theatrical Motion Pictures. Remarks: Physical requirements of midshipmen at Annapolis, how swimming is taught, demonstrations in the water, over-arm stroke, crawl, trudgeon, racing back stroke, breast stroke, diving, rescuing a drowning person, breaking the grasp, first aid to a drowning person, land drill.

**Boxing at U. S. Naval Academy, Annapolis.*** Reels, 2. Producer and exchange, National Non-Theatrical Motion Pic-

tures. Remarks: Good form in boxing as taught in the course for officers graduating from Naval Academy.

**How Are Your Teeth? Healthogram.*** Reels, ½. Producer and exchange, Nat. Non-Theat. Motion Pictures. Remarks: Necessity of caring for the teeth in childhood, even the savage cleaned his teeth, cleaning inside top and bottom, the toothbrush brigade is death to germs, take good care of your teeth and they will take good care of you.

**Exercise for the Office Man. Healthogram.*** Reels, ½. Producer and exchange, Nat. Non-Theat. Motion Pictures. Remarks: Fresh air in an office a necessity, danger of a draft, be a fresh-air crank at risk of being disliked.

**How to Spend a Healthful Sunday. Healthogram.*** Reels, ½. Producer and exchange, Nat. Non-Theat. Motion Pictures. Remarks: A stuffy Sunday in the house compared to a healthful one out-of-doors.

**Walking to Health. Healthogram.*** Reels, ½. Producer and exchange, Nat. Non-Theat. Motion Pictures. Remarks: A brisk walk will make you feel like a new man, comfortable shoes a necessity, even the navy walks for its health, a mile a day keeps the doctor away.

**Winter Pep.*** Reels, 1. Producer and exchange, Goldwyn. Remarks: Quebec Ski Club at Beaupre, Lake Placid, ski-joring, ski race, skating race; Roland Springs, Me. (Cut sub-title, "Goie like hellie,"), Chateau Frontenac; Canada, dog team, ski-dogging, ski-shooting (cut sub-title, "Boys use slide while all good folks are at church"); Dufferin Terrace.

**Wrestling at U. S. Naval Academy, Annapolis.*** Reels, 1. Producer and exchange, National Non-Theatrical Motion Pictures. Remarks: Demonstration of modern holds and breaks, as side chancery, quarter Nelson, flying mare, hammer lock, double arm lock.

## HISTORICAL FILMS

### Recommended for Classrom Instruction

**The Struggle of the English and French for North America.*** Reels, 1. Producer and exchange, Society for Visual Education. Remarks: French claimed the Mississippi Valley and fortified it before 1754; English "sea to sea" charters conflicted with French claims; three principal outlets for English in 1754; Braddock's defeat, French captured Oswego and repulsed English at Fort Niagara; Lake George, English split French forces by capturing Ft. Frontenac, French driven from Duquesne region by Gen. Forbes; successful move of English through Lake Champlain region, Wolfe marched against French at Quebec, scaled heights to plains of Abraham, and captured Quebec; map of battlefield, France ceded territory in North America to England in 1763.

**Breaking through the Appalachian Barrier.** Reels, 1. Producer and exchange, Society for Visual Education. Remarks: English colonial area 1750 when westward movement began; three main routes west from Atlantic coastal plain; Mohawk Valley; Shenandoah Valley, Cumberland Gap; early views of Schenectady from old prints; Utica, Little Falls, Ft. Stanwix; many settlers followed paths through Pittsburgh; Daniel Boone blazed first settler's road into Kentucky district; early English settlements of this region; Carolina pioneers broke through mountains farther south and established farms and cities which are there today.

**The War of the American Revolution.*** Reels, 1. Producer and exchange, Society for Visual Education. Remarks: Some of the causes of the Revolution; portrait of King George III; ordered Americans to remain east of Proclamation line 1763; war begins in Massachusetts 1775; route of Paul Revere's ride; battle of Bunker Hill; map of Boston Harbor; Americans' attempt and failure to capture Canada; Washington unable to keep British from controlling middle states, 1776-1777; British plan to gain Hudson River; Burgoyne's surrender at Saratoga; Americans under George Rogers Clark; take Vincennes, Key to Northwest Territory; southern campaigns lead to British surrender at Yorktown; American and British boundaries as marked by Treaty of Paris 1783.

**Some Transportation Developments in the Central States.*** Reels, 1. Producer and exchange, Community Motion Picture Service. Remarks: By steamer from Sault Sainte Marie, St. Clair ship canal, Ft. Huron, Sarnia across St. Clair River in Canada, Sheboygan, scenes at Grand Hotel, steaming up St. Mary's River, coal chief freight from east to west, famous locks of Sault Ste. Marie, carrying lumber and ore from Minnesota to Michigan, Chicago Stock Yards, St. Louis within two years has taken London's place as our center of world, New Orleans built below water level, protected against inundation by dykes, trip up the Mississippi, old market built in 1791 by Spanish.

**Immigration to the United States.*** Reels, 1. Producer and exchange, Society for Visual Education. Remarks: First immigrants from England and Holland; Irish and Germans came for political freedom; Scandinavians came to our great lumber regions; wheat districts developed; rapid settlement and early admission of several states; southern Europe overcrowded, sent peasant farmers here; laborers helped to create America's industrial and commercial greatness; problems of immigration, congestion in cities, ghettos established in our large cities; Mexicans in southwest, Chinese and Japanese in west coast, our future influenced by children of immigrants.

**The Panama Canal.*** Reels, 1. Producer and exchange, Society for Visual Education. Remarks: Spanish explorations incomplete because ships could not pass through Panama; Balboa discovers Pacific; Cortez urges King to build canal for Spanish aggression; French Panama Co. begins operations; project abandoned because of yellow fever and engineering troubles; Spanish-American War emphasized need of canal; Canal Zone granted to U. S.; Maj.-Gen. Goethals takes charge of construction; first freighter to pass through canal; details of Canal Zone, Panama railway, drydock and repair station, Miraflores Lake, Culebra Cut, U. S. war ships in Chagres Lake, spillway at Gatun, Colon, modern scene near Colon where formerly dirt and fever were supreme.

**The Louisiana Purchase and Lewis and Clark Expedition.*** Reels, 1. Producer and exchange, Society for Visual Education. Remarks: Americans destined to control west, 37% of U. S. Commerce went through Spanish port of New Orleans, France acquired Louisiana from Spain; Louisiana purchase, Lewis and Clark sent to explore this new territory, early St. Louis, up Missouri River, relics of the Pioneers, friendly Indians, expedition crosses mountains and reaches Pacific, views of Yellowstone River, expedition stimulated settlements farther west, territory of New Orleans, District of Louisiana.

**Trans-Mississippi Trails.*** Reels, 1. Producer and exchange, Society for Visual Education. Remarks: Westward movement. By Louisiana purchase, U. S. controlled entire Mississippi Valley; settlers flocked to fertile valley, Indians subdued; Erie Canal opened, fur trade post of St. Louis becomes important center of population; Mexican province of Texas, Indians and arid land temporarily barred direct westward movement, frontier near 95th meridian in 1840, Santa Fe Trail, Texas annexed, was with Mexico over Texas boundary, peace treaty with Mexico, Gadsen purchase.

**Across the Rockies to the Pacific.*** Reels, 1. Producer and exchange, Society for Visual Education. Remarks: Westward movement. Traders blaze to Pacific, Astor's party of fur traders, fortified posts in Rockies, missionaries followed to convert Indians, Oregon claimed by U. S. and England, up Gila River into California, Santa Fe Trail, California was Mexican, so settlers went to Oregon, Oregon boundary settlement, California acquired, gold rush of '49, California's rapid growth, first coast-to-coast railroad, quick development and addition of many new states to Union.

**Railroads in United States History.*** Reels, 1. Producer and exchange, Society for Visual Education. Remarks: Primitive transportation, Eastern and Western roads joined in 1869 near Ogden, Utah; spread of population, construction and weight of rails, old and new road-beds, locomotive of 1860; modern engine, electric; advantage of railroads in Civil War times; trade and commerce increase in land values, early and modern transportation compared.

**Canals in United States History.*** Reels, 1. Producer and exchange, Society for Visual Education. Remarks: States which were built up with aid of canals, increase in population, the Erie Canal, canals cause cut in transportation prices, prosperous towns and cities; great New York barge canal; Panama Canal, ocean ports, freight expense saved, other great waterways planned for early development, three main types of canals which have influenced this country's growth.

**Steamboats in United States History.*** Reels, 1. Producer and exchange, Society for Visual Education. Remarks: Early transportation by water, slow and laborious, early models of boats; Robert Fulton, first to achieve commercial success with "Clermont"; stern-wheel steamer, the "Holyoke"; side wheel steamers used in Great Lakes; development of River ports into great cities, fur trade, boats on Mississippi, loading and unloading, settlement of Pacific Coast; "Savannah" first steamer to cross Atlantic; laying the Atlantic Cable, scenes in a modern shipyard, steamers link U. S. with its distant possessions.

**Skyland.*** Reels, 1. Producer, Prizma; exchange, State Rights. Remarks: A Prizma Fantasy. Grandfather relates to his grandchildren his experiences in the West with Indian Chieftains, their habits and customs.

## RELIGIOUS FILMS

### Recommended for Church Service

**The Garden of Gethsemane.*** Reels, 1. Producer, Prizma; exchange, State Rights. Remarks: Colored film. The Mount of Olives; Bethany, where Christ raised Lazarus from the dead; the home of Simon the leper; the Garden of Gethsemane; fig tree growing since the time of Christ, old monk in charge of Garden Gate through which Christ made his triumphant entry into Jerusalem.

**Solomon's Temple.*** Reels, 1. Producer, Burton Holmes; exchange, National Non-Theatrical M. P. Corp. Remarks: The holy site now occupied by the beautiful Mosque of Omar.

## GEOGRAPHY

### Recommended for Classroom Instruction

With the aid of movable models of ancient Jerusalem there are illustrated the many changes from the tented Tabernacle to the Temple of Solomon.

**Vistas of the Holy Land.*** Reels, 1. Producer, Kineto Co. of America; exchange, W. W. Hodkinson. Remarks: The Garden of Gethsemane, Tower of David, the Wailing Wall, types in streets of Jerusalem, River Jordan at the spot where the Israelites are said to have crossed from the Wilderness into the Promised Land, shepherds on the mountain-sides, tending their flocks, the Dead Sea, the site of the Temple of Solomon and the Mosque of Omar.

**A Study of Shore Features.*** Reels, 1. Producer and exchange, Society for Visual Education. Remarks: At point where waves coming in begin to drag bottom and meet undertow coming out, sandbar may be built; waves wash material from promontories along low shore and currents running parallel to the shore, carry this material out to build sand points and hooks; some of best harbors in North America are result of building of sand hooks, Cape Cod, N. Y. harbor, Sandy Hook, Presque Isle Bay, Lake Erie, Duluth, Superior, Lake Superior.

**Pacific Mountains and Lowlands.*** Reels, 1. Producer and exchange, Society for Visual Education. Remarks: Map of Rocky Mountains, San Francisco Bay, one of world's greatest harbors: Yosemite Valley, Vernal Falls, Happy Isles; Sequoia National Park, giant trees; the high Sierras; Mt. Shasta, Calif., volcanic cone with glaciers on its summit; Crater Lake, Oregon, lying the sunken crater of Mt. Mazama; Mt. Rainier, Wash., 28 glaciers descend its slopes; Puget Sound, Wash.; mining California's gold by dredging in stream gravels; wheat growing an important industry, one of the greatest fruit growing districts in world; lumbering in Wash., from forest to saw-mill, redwood forests; Seattle, one of the leading sea-ports of U. S., trade with Orient, silk, pig-iron, rubber, oil arriving from Orient.

**The Story of Coral Growth.*** Reels, 1. Producer and exchange, Society for Visual Education. Remarks: Illustrations with chalk and blackboard. Volcanic islands with gently sloping shores often found in warm waters, these conditions especially suited for growth of corals, cross-section of a volcanic island, corals must have clear salt water not over 120 ft. deep, any one of several agencies may cause water to rise, as water rises submerged corals keep on growing; if water rises above top of island and corals grow as water rises, circle reef is formed.

**The Study of a Cave in Limestone.*** Reels, 1. Producer and exchange, Society for Visual Education. Remarks: Illustrations with chalk and blackboard. Water passing through cracks dissolves some of rock, in time underground tunnels and large rooms are formed, drops of water coming through ceiling evaporate and leave tiny bits of crystal lime clinging there, more is added until a stalactite is formed, water that drops to floor forms stalagmites of crystal lime, rooms often very large with rivers and even lakes in them, caves may be close to surface or hundreds of feet underground, if ceiling is thin it may become weakened and collapse.

## JUVENILE FILMS

### Recommended for Children Under 12 Years of Age

**The Little Match Girl.*** Reels, 2. Producer, Prizma; exchange, State Rights. Remarks: Madge Evans. An adaptation of Anderson's fairy tale. The everyday life of a little match girl who, in her efforts to dispose of her matches, meets with an experience that gives her an insight into the way some other little girls live.

**Huck Finn's Cousins.*** Reels, 1. Producer and exchange, Goldwyn. Remarks: Scenes of Philippine children at play in the streets, bathing, etc.; children of Java and Siam, etc. Cut cartoon at end of reel.

**The Adams Boys.*** Reels, 1. Producer and exchange, National Non-Theatrical Motion Pictures. Remarks: An illustrated poem by J. W. Foley. The good time the Adams boys enjoy with their pony, dog, calf, ducks, cows, horses, see-saws, etc.

**Aladdin and His Wonderful Lamp.*** Reels, 3. Exchange, National Non-Theatrical M. P. Corp. Remarks: One of the Arabian Nights stories. Aladdin had only to rub his wonderful lamp when a powerful genie appeared, bringing Aladdin whatever he wished.

## LITERATURE

### Recommended for Classroom Instruction

**The Lamplighter.*** Reels. 1. Producer, Post Nature; exchange, Wid Gunning. Remarks: Post Nature Picture. Theme taken from Robert Louis Stevenson's poem.

**Hunting Ground of Hiawatha.*** Reels, 1. Producer, Kineto Co. of America; exchange, National Exchanges. Remarks: Kineto Review No. 61. Theme is taken from Longfellow's poem, "The Song of Hiawatha."

**A Study of Shore Features: A Bold Shore.** Reels, 1. Producer and exchange, Society for Visual Education. Remarks: Illustrations with chalk and blackboard. Work of waves along a bold shore, sea cliff with bays washed in, practically all features of bold shore due to cutting away of rock by waves, waves sometimes cut through weak places in rock and form arches which in time collapse, arch rock, gravel bar, land tied island; moving pictures of bold shore similar to illustrations, rock pillar, result of broken-down arch, a fjord.

**How Volcanoes are Formed: Story of a Geyser.*** Reels, 1. Producer and exchange, Society for Visual Education. Remarks: Illustrations with chalk and blackboard. Volcanoes. Molten rock far beneath surface of earth forces way up, fragment of rock scattered about, covered by lava that flows out, lava may cool in throat of volcano, volcano may be inactive for long time until new flows of lava find their way to surface along same path, lava rising along other cracks may break out on side of volcano and form little volcanoes. Geysers. Cross section of earth layer of hot rock, cracks in earth, rain seeps down through cracks, water gets beyond boiling point, is forced up to surface in form of sheep geyser; motion picture shows geysers in action.

**The Rocky Mountains.*** Reels, 1. Producer and exchange, Society for Visual Education. Remarks: Backbone of the continent, Royal Gorge, Black Canyon of Gunnison River, one of our vacation playgrounds, Rocky Mountain National Park, Colorado Glacier National Park, Montana, Yellowstone National Park; Wyoming, land of hot springs and geysers, Paint Pots, Yellowstone Park, Yellowstone Canyon and Lake; land too dry for crops, good for grazing, sheep feed in mountains, sheep on range, sheltered valleys produce large crops of fruit.

## INDUSTRIAL FILMS

### Recommended for Classroom Instruction

**Reclaiming Arid Land by Irrigation.*** Reels, 1. Producer and exchange, Society for Visual Education. Remarks: Arid land before and after irrigation, how a stream is made to furnish water for its valley, mountain reservoirs, digging ditches in the fields; fruit growing in the Yakima Valley, grain harvests, digging potatoes, sugar beets; along the lower Colorado River, best cotton in the world, orange and lemon groves, almonds, dates, ostriches raised for plumage, cattle and hogs; Roosevelt Dam, Shoshone Dam, canals, irrigation makes land values rise, prosperous homes and thriving cities.

**Charles Urban's Movie Chat, No. 66.*** Reels, 1. Producer, Charles Urban; exchange, Kineto Co. of Amer. Remarks: A trip through Scottish Lakes; hog-raising business; glass making, blowing, shaping, cutting for window panes; Cathedral of Pisa; keeping ground moist in dry weather, demonstrated by school children placing perforated tin cans filled with water, around young trees; Mr. H. M. Linding, Swedish portrait painter and wood carver, some of his work.

**Glimpses of Making Bricks, Concrete Blocks, and Steel Rails.*** Reels, 1. Producer, Mrs. William H. Hill; exchange, National Non-Theatrical Motion Pictures. Remarks: The great need of building materials in France since the war; mixing clay with water to make bricks; kneading and baking; breaking up stone and brick for concrete; crushing; mixing with sand and water; making concrete blocks; building houses; products of the foundry; blast furnaces; molten metal in retorts; the Bessemer process; running metal into ingot molds; carrying to the rolling mill; making steel rails.

**Coal Mining in France.*** Reels, 1. Producer, Mrs. William H. Hill; exchange, National Non-Theatrical Motion Pictures. Remarks: Many of the coal mines were in sections destroyed by war; building a shaft; the engine room; repairing a great well ruined in the war; pumping out a well, old and new methods; a modern electric pick-axe, slicing coal from a vein.

**Rebuilding French Industries.*** Reels, 1. Producer, Mrs. William S. Hill; exchange, National Non-Theatrical Motion Pictures. Remarks: France making her own machines instead of importing them; model of wooden looms; visiting the iron foundry; casting metal looms from wooden models; cleaning, polishing and finishing machines at work in the mills.

**Let's Go to the South Seas.*** Reels, 1. Producer and exchange, Educational Film Corp. of Amer. Remarks: Samoa. Tapa tree provides clothing for natives, stripping off bark, tapa cloth, pounding bark into thin layers, painting designs on tapa cloth; catching fish in nets; climbing cocoanut tree, cocoanut tree provides food, drink, clothes and shelter, strong cord from fiber (cut close-up views of semi-nude native); Samoan carpenters at work, constructing a native hut, thatching the roof, siva-siva, village virgin (cut all close-ups of semi-nude natives); children playing in surf.

**Bee Culture in Sweden.*** Reels, 1. Producer, Swedish Biograph; exchange, National Non-Theatrical Motion Pictures. Remarks: Old and new style of bee-houses, white cells filled with honey and capped with wax, queen bee lays over 50,000 eggs a year, yearly "swarm" when the queen leaves her home and takes nearly all her workers with her, transferring bees

from one hive to another, collecting honey, new methods of bee raising as compared to the old.

**The Story of Linen-Making in France.*** Reels, 1. Producer, Mrs. William H. Hill; exchange, National Non-Theatrical Motion Pictures. Remarks: Nearly all linen sold in America is imported; a visit to one of the new mills in France; blue blossoms of the flax growing in the fields; taking flax to mill; sorting; combing, separates and cleans the fibers; spinning out; washing, drying, winding on reels; weaving.

**Farming in the Central and Northwestern States.*** Reels, 2. Producer and exchange, Community Motion Picture Service. Remarks: Lumbering in Wisconsin, raising goats a profitable industry, sheep raising and shearing, clearing land for farming, blowing up stumps, removing by one-man power, pulling up three stumps in three minutes, burning when dried out, preparing seed bed and planting, seeding and dragging in one operation, cutting wheat, 42-foot swath at a time, automatic tying machine, old method of tying absolete, expensive, electrical binder, raking machine, tractors instead of horses; cattle of shorthorn family, Wisconsin leads world in pure bred Guernseys, second in Holsteins, has largest co-operative creamery in world, state produces enough milk annually to float four of world's largest steamships, large cheese industry, dairy cattle, white ducks; cattle ranges of Oregon, sea of ships; apple raising in Washington, pruning trees in March, blossoms appear in May, picking fruit in September, packing for market, care of fruit trees, load of two thousand tons of apples.

**Kineto Review, No. 85.*** Reels, 1. Producer and exchange, Kineto. Remarks: Peasant life in France and the silk industry of Lyons. Modern harvesting rare in this section, old and new ways of raking hay, using old-fashioned flail to separate wheat from chaff, semi-annual fair where peasants exchange cattle, City of Lyons on River Rhone, Point Wilson, street scences, silk received from China, straightening on racks to be unwound from skein, testing, weaving machinery in motion, finished silk examined by expert, buyers come from all over the world.

**From Flax to Linen.*** Reels, 1. Producer, Swedish Biograph; exchange, National Non-Theatrical Motion Pictures. Remarks: Growing flax in fields; grown in Ireland, France, England; field in bloom, drying in small stacks, pulling up root and all, removing flax seed, heated and spread on ground, crushed by hand with wooden lathes, combing and spinning into yarn, short fibres called "tow," wound in hanks, bleaching in sun, finished table cloth.

**How Charcoal is Made.*** Reels, 1. Producer, Swedish Biograph; exchange, National Non-Theatrical Motion Pictures. Remarks: Sweden supplies 40 per cent of charcoal, huts of charcoal burners, placing debris of forest into charring stack, covering with earth and heavy pine branches, firing in center, process of burning for three weeks to carbonize, raking out charcoal, loading for shipment.

**The Klondike Today.*** Reels, 1. Producer, Burton Holmes; exchange, National Non-Theatrical Motion Pictures. Remarks: Hut of Robert Service at Dawson, ripping up floors of dance halls for gold dust, working a placer claim in the old days, miners gleaning for gold, modern dredge, steam plant for thawing ground, Indian wife of first man who discovered gold in Klondike, pay dirt sluiced through flume, washing away hillsides with water, making honest gold bricks.

**Kineto Review, No. 90*** Reels, 1. Producer and exchange, Kineto Co. of America. Remarks: Liquid gold in form of oil, Texas oil fields, derricks, drilling, bits, used in drilling, vats for oil, a gusher, checking the flow, pumping station, from flume to reservoir, from pumping station to storage tank, dehydrating oil before refining, stills for separating by-products, such as vaseline, gasoline, kerosene, transferring oil to oil steamers.

### INSTRUCTIONAL FILMS (Miscellaneous)

**Pathe Review, No. 130*.** Reels, 1. Producer and exchange, Pathe. Remarks: Pathecolor. Springtime in northern Africa, 200 miles inland, Tangiers, a glimpse of the desert folk, City of Romance, views of St. Augustine, Fla., oldest city in U. S., gates built by Spanish; The Tale of a Tire, processes shown in making automobile shoe, from crude rubber to the finished article; City Bred Generation, Travelaugh by Hy Mayer, showing by drawing and photography life on lower East Side; Runing Broad Jump by slow motion photography, difference between English and American broad jump.

**A Chinese Orphanage.*** Reels, 1. Producer and exchange, Ed. Film Corp. of Amer. Remarks: Thousands of girl babies left in streets to die of starvation; French Catholic Missions pay ten cents for little waifs; Miss Plum Blossom is baptized into Catholic religion; orphan babies with toys, eating with chop sticks, learning to write Chinese, lace-making, blind children weaving baskets, laundry, foot binding not practiced, a hymn to our Honorable God, a dime's "investment."

**Beggars and Fakirs of India.*** Reels, 1. Producer and exchange, Ed. Film Corp. of Amer. Remarks: Poverty shows itself boldly (cut views of nude children), improvised violin made from tin can, bodies smeared with paint, sightless and both legs contracted, withered hand, voluntary starvation, emaciated form, religious beggar, self-inflicted deformities, both legs bandaged back, one beggar has rolled half across India.

**Western Ways.*** Reels, 1. Producer, Paramount-Post Nature Pictures; exchange, Famous Players-Lasky. Remarks: A dog and his mistress take a vacation among the beautiful mountains of the west; Indian dances, western sky effects.

**The Children's House.*** Reels, 1. Producer, Biograph; exchange, Community Motion Picture Service. Remarks: Group of three-year-old children in a home where furniture is made the right size for them; games which teach them to button clothes, lace shoes, etc.; building a tower blindfolded; washing and wiping dishes, gymnastics.

## Exchanges Mentioned in This List

How to Obtain Any Film Mentioned

**The list gives the exchange distributing the film. Write to the address of the main office given below or look up your nearest distributing office of that concern in "1001 Films," Moving Picture Age's non-theatrical film directory, which every subscriber has, pages 12 to 19, inclusive. Whenever street address is not given, inquiry should be made of Moving Picture Age.**

**Community Motion Picture Service**
46 West 24th St., New York City
**Educational Film Corp. of America**
729 Seventh Avenue, New York City
**Famous Players-Lasky Corp.**
485 Fifth Avenue, New York City
**Federated Exchanges**
220-228 West 48th St.
**Goldwyn Distributing Co.**
469 Fifth Avenue, New York City
**W. W. Hodkinson Corp.**
527 Fifth Avenue, New York City
**Kineto Co. of America**
71 West 23d St., New York City
**Metro**
729 Seventh Avenue, New York City
**National Non-Theatrical Motion Pictures, Inc.**
232 West 38th St., New York City
**Pathe Exchange, Inc.**
35 West 45th St., New York City
**Prizma**
71 West 23d St., New York City
**Selznick**
130 West 45th St., New York City
**Society for Visual Education**
806 West Washington Blvd., Chicago
**States Rights**
(Write to Producer)
**Pat Sullivan**
.....
**Universal**
1600 Broadway, New York City


# Classified Advertising

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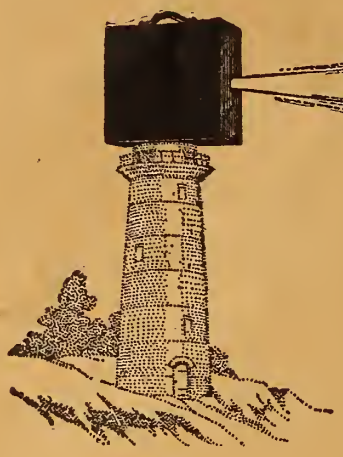

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# MOVING PICTURE AGE

VOL. V
NO. 8

AUGUST
1922

THERE is but one goal of all endeavor—tangible results. Any expense, great or small, is warranted that shows returns compatible with such expenditure. ¶ The principle of visual instruction has no opponents; every educational and religious leader, no matter what he declares himself, has employed visualization to serve his good aims at one time or another. But too many of these leaders are unaware that constant use of visual aids for better results may be obtained for an outlay they deem reasonable. ¶ Consider the still photograph, the slide, the diagram, the stereoscope, the museum exhibit. Do more than consider them—ask the man who uses them!

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# MOVING PICTURE AGE

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# A Chat with the Editor

"YOU'RE glad it's come, and I'm glad it's gone"—I think that is a good summary of sentiment concerning "1001 Films (Plus)," which should be in your hands by this date. The third edition of this guidebook may be planned for within a shorter period of time, as with the second edition it was found necessary to card-index all material—a situation that will not exist again. The dissolution of several non-theatrical exchanges shortly before the book went to press made it necessary to delete a considerable list of films that were distributed only by these concerns; and the final total of titles listed is 4,774. The blank lines on the front cover are not the fruit of idle thought; if past tales are reliable, this guidebook has a habit of straying away from the person whose dollar was responsible for its presence, and I urge that you waste no time in inscribing your name thereon.

❖

The first of the series of articles on the educational film, to be entitled "Ask the Educator!" will appear in the September issue. This material will be significant in that it reflects the detailed film thought of prominent visual educators throughout the country, and indicates more definitely than has any contribution yet just what the visual educator seeks in the line of educational films.

❖

Church workers are offered this month two contributions of decidedly varied nature. The discussion by Rev. Schrock will stimulate to thought and action the pastor who hesitates to incorporate motion pictures in his services, unless I am very much mistaken. Every few weeks I receive a contribution of such a strong, vital character that I know it must leave a strong impression upon other readers; and such is Rev. Schrock's message. "A Vacation School" tells of a project that I wish could have been described early in the Spring; but I hope religious workers will read it carefully and then go over it again next year in time to consider a similar step for the summer. Rev. Henry has worked out a practical plan in spite of decidedly adverse conditions, and such a summer school could profitably be established and maintained by every church, whether in urban or rural community. Incidentally, I would appreciate knowing of any other church workers who have undertaken such summer projects as that told of by Rev. Henry, so that I might gather further discussions on this highly important subject.

❖

Here is a personal angle on editorial duties. The one way by which an editor may know whether the articles he uses are good or poor is through the expressions of opinion of the subscribers. While a certain discussion may seem to be excellent material, if after it were published six or seven subscribers wrote in and indicated several weaknesses in the material the editor would be a wiser man, and—the one important point!—he would have the reader's point of view. On the other hand, if his judgment had been good in the selection of the article, letters of approval would then confirm the editor's opinion and give him a confirmed basis of judgment for further material. May I ask you to discuss the matters with me as you would with a personal acquaintance? Many of you know me personally, know how thoroughly I seek this frank contact of minds, and correspond with me on this satisfactory and constructive basis. As for those who have been more retiring, now is a good time to talk frankly, for the good of the magazine and hence the entire field!

THE EDITOR.

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# EDITORIALS

TOLERANCE IS A QUALITY THAT may well be exercised to advantage by all advocates and users of visual aids. As George Eliot has aptly expressed it, "The responsibility of tolerance lies with those who have the wider vision"; and those who employ visualization have by that advocacy indicated a vision of more than ordinary width.

Tolerance is particularly in demand in the activities of visual instruction for the reason that the field embraces several groups of individuals, each group differing sharply in at least one respect from the other classes. There are the men and women educators, all more or less thoroughly trained in the basic principles of pedagogy, and many of them with training in the special requirements and pedagogical aims of visual instruction. Then we come to the pastor group—men who have been trained along the lines of religious instruction, but most of whom have not been schooled in pedagogical principles nor in the special principles of visualization. Again, there is the county-agent group; these men generally have university or college educations in agriculture, but only slight and incidental knowledge of instructional processes. And finally there is the broad group of miscellaneous users of visual aids who know no more about teaching than their normal good sense suggests.

Among the teachers will be found those who advocate one single method of visual instruction: the chart man, the film man, the slide man, etc. It is not easy to forget that occasion when a one-method advocate, invited to attend a conference on a subject vitally affecting the interests of the entire field of visual instruction, wasted the time of the session by discussing his hobby rather than the subject before the meeting, and finally departed when the other delegates confined themselves to the proper issue. More tolerance and less shortsighted enthusiasm on his part would have forwarded the immediate issue and have marked this individual as a man of unusual capacity. The most experienced visual educators recognize that varying subjects or conditions may require varying methods, and for the sake of those they serve they must see, think, and act broadly.

Tolerance is needful on the part of pastors who employ visualization and of visual educators who watch the pastors' efforts. It is true, and understandably so, that the pastor using slides or films in his services usually does not deliver his visual message in the pedagogically effective manner found in school courses where visual aids are used. Could we expect it? How many teachers would attempt to fill a pulpit without previous schooling or experience? If the pastor employing visualization in his work has accomplished more thoroughly through this medium the ends he seeks, *no matter how unpedagogical or mechanically inefficient the presentations,* the project has been worthwhile, even without consideration of the fact that the quality of the showings must inevitably improve with time; and we can find no justification for a superior attitude, and ridicule of the pastor's efforts, regarding untrained work that yet has yielded some fruit. At least tolerance, but rather commendation and assistance, should be the reaction of the pedagogically skilled man toward such workers.

The county agent also has his instructional problems, which too often he must face without preparation for teaching; and also the social worker, etc. That these laborers for progress have plunged ahead and made the most of their abilities under this handicap is a tribute to their calibre. It is, too, a hint of what may be expected of them when the field of visual instruction is more completely equipped and its instruments of operation are more readily and more inexpensively accessible.

Indeed tolerance is a virtue. Exercised thoroughly in the work of visual instruction, it will unify the field's personnel and will make for the co-operation without which each of us is merely stumbling in the dark. The work of the National Academy of Visual Instruction is being expedited today because it has guarded itself against domination by "one-track minds," and is working along every line of visual instruction. Can we not all be tolerant and lend a hand?

PRODUCERS AND DISTRIBUTORS of theatrical films today face a double problem in the production and marketing of their product. First, they must silence and satisfy the insistent clamor of the American public for cleaner, generally worthier pictures. Second, they must take steps to sell the entire American public on the idea of motion pictures, rather than continue to serve only a part of the potential market.

We maintain that the production of clean films is in no sense a problem that the producer cannot solve, once he actually believes that the demand is for films of such a character. Enough thoroughly clean productions with unusual box-office worth have been brought out during 1921 and the first six months of 1922 to prove that the achievement is one of determination rather than ability. Where is the average big producer who is willing to admit that his organization, daily working out the most difficult photoplay effects, is yet incapable of producing films that he would be unashamed to screen before his mother as the work of his company? Where is the director who is admittedly so deficient in judgment that he cannot recognize incidents that would offend an average clean-minded person, or so lacking in executive authority that he fears to expunge these scenes? Furthermore, where is the prominent producing company that has not during its existence made one or more pictures that could be screened in any church without offending a person—thereby refuting all statements as to the difficulty of producing thoroughly clean material? No; when the producer is honestly ready to confine his efforts to productions with an appeal based on sound dramatic value and worthwhile photographic effects, then we may sit back and enjoy theatrical motion pictures that are an inspiration rather than a moral blight. And until that happy day the public will, through its welfare organizations, continue to attempt in more or less halting manner to refine the dross from the gold; the Hays regime will continue to work toward the better condition that this executive himself, but very few of the interests he represents, knows must be established; and the producers who are hanging to the coat-tails of Progress with mud-besmirched hands will continue to wonder why Progress does not dash ahead instead of stumbling along at a half-hearted pace.

Certain of the producing organizations, Universal and Famous Players, for instance, have taken steps making for the maintenance of more exemplary conduct in the lives of their employes at the studios. This is unquestionably a move in the direction of improved conditions, and of course is recognized as an excellent political step on the part of film concerns that naturally wish to terminate the flood of unsavory gossip concerning film-studio life. And yet, while every right-minded person welcomes this recognition of the need of improvement on such a score, this has only an indirect application upon the real problem. To eliminate loose living in Hollywood is fine; but what about the portrayal of loose living in films that are screened in every community in America and also abroad? Why not attention to this larger problem?

Dean Lathrop, in his much-discussed report on motion pictures, states that "the criticism of scenarios before production has been tried, but without much success. So much depends upon the staging of the pictures and the details of acting that a picture may be made or marred in the production process." In other words, the plans may be satisfactory, but their interpretation is at fault. But what are directors for, and what are film editors for? Why must the moral status of a motion picture be set high or low according to the whims of the characters who portray it, and regardless of the plans for that film? It's too great a stretch of the imagination to believe that the interpreters of the film are not following quite definite instructions as to their interpretation; else, why not dispense with directors? And again we have completed the circle and find ourselves facing the thought expressed at the end of the second paragraph preceding this!

The second problem is one of merchandising. The film distributors have on their shelves goods that theoretically should be consumed by every person in the United States. (This part of the discussion is limited entirely to the marketing of films as seen by the distributor. Being seen from his point of view, it does not touch upon the moral character of the productions, but deals solely with the economic problem of marketing his goods.) But at the present time these products are being utilized by only about 50 per cent of the country's population. In this period of slashed wages and prices the product that turns but half of its prospects into customers is fit subject for immediate diagnosis and treatment; and motion pictures qualify as such a patient. What is wrong?

*Motion pictures must be sold to the entire American public!* Not an easy task, by any means; but the days of 1918, when the public accepted anything that could be run through a projector, are but history now, and most of us are hitting the hard tasks just because we know that the results will be in

direct proportion to the difficulty of the problem.

"But," you say, "whom else can we sell on the idea of films?" A fair question, if an easy one! Hundreds of educators are not yet convinced that motion pictures have either sound recreational or educational worth, or any other significance except that of evil. Even a larger number of pastors and other church workers refuse to have any connection with films, either in witnessing them or consenting to their use—although there is another church group that attends film showings regularly, and still another religious element that believes in using films as a part of its services. Many social workers are not convinced that motion pictures are good recreation for them or for the people among whom they work, and yet they are open-minded.

And what about the great mass of the public? There are thousands of men and women between the ages of 40 and 65 who very rarely see motion pictures, some because they were disappointed by a poor picture once and others because of adverse opinions that have been expressed before them on films. These people would not enjoy some of the films that are screened today; but there are many pictures that would bring real joy to them, make their hours happier. And yet these persons are losing the pleasure possible to obtain through the medium of the film, and the film people are constantly mourning the paucity of patronage.

How can the film folks sell these thousands on the worth of, and the pleasure found in, motion pictures? *How else than by approaching them through media in which the educators, religious workers, and others mentioned above already have an interest, and telling them of the films that can be acclaimed as worthy of their consideration?* This suggestion does not advocate the promulgation of films known to be of doubtful character; it merely puts forth the advisability of emphasizing the better material to be found in the distributor's vaults. For example, if Famous Players is anxious to establish itself in the good graces of the educators and pastors it could do no wiser than approach these two classes through the proper medium and tell them of such fine productions as "The Bonnie Briar Bush"; and Vitagraph would make new film converts if it were to send forth to pastors and school men a message concerning that artistically beautiful film "Black Beauty." These are but two cases out of a number where film concerns could approach these special classes and arouse a film interest that would eventuate in new business.

The true welfare of the field of visual instruction, and of the Better Films movement, demands that the meritorious products of the film world shall be accorded the praise they deserve; and this suggestion to the film world, if acted upon, will put it in line for commendation on its really good material. There is another important reason for this editorial: *Any mature person who for some reason does not attend any film showings is handicapping himself educationally and recreationally.* We grant without hesitation that a number of the recent productions are not worth seeing. But what of such masterpieces as "Smilin' Through"? What of such nature studies as the beautiful "Wilderness Series"? What of the informing reviews such as Pathe, Fox, and Bray produce? What of the historically valuable "American Authors" and "American Statesmen" series put out by Kineto? And what of the news reels portraying the events of the day? If the defense of material of this calibre constitutes motion-picture propaganda, we incline to the opinion that such propaganda is quite in order.

EDUCATORS AND ALL OTHERS interested in the progress of visual instruction will be interested to read, in the department of the National Academy of Visual Instruction, the description of the visual-instruction activity at the Boston meeting of the National Education Association. The two thoughts arising from the perusal of this material are: the increased power accorded to the cause through its recognition in this broader way by the N. E. A.; and the effectiveness of an organization led by such a keen, forward-looking executive as Dudley Grant Hays, president of the Academy. The Visual Instruction Section of the N. E. A., while in existence for a period of years, has never functioned in effective manner. Its passive attitude has been so extreme as to have attracted attention during the past few months, especially after a program of visual instruction had been totally omitted at the Chicago meeting. However, the visual-education program at the Boston session was a decided improvement, and earnest visual educators may be thankful that the cause was officially presented to the National Education Association at this meeting by experienced and financially disinterested users of visual aids rather than by those with something to sell.

The movement originating with the Academy's president, to create a Department of Visual Instruction in the National Education Association, is a distinct step forward in the dignifying and promotion of visual instruction. The creation of such a department will give weight to the cause, and will also make funds available for its assistance. Only when this proposal has been successfully consummated will the great mass of educators be inclined to give the subject of visual education sufficient consideration to determine its actual merits. This project, to be acted upon at the next meeting of the organization, deserves the support of every constructively thinking educator.

The National Academy of Visual Instruction, through President Hays, is serving the field of visual instruction in the very manner and degree in which it should serve. Leadership of an aggressive but well-planned sort is the factor that makes an organization count for progress in its field; and such leadership is being revealed in the yet young regime of President Hays. The N. E. A. has taken steps to create a Department of Visual Instruction, and the Academy is now affiliated with the N. E. A.—both of these moves to be credited to the initiative and forceful personality of Mr. Hays. And appreciation of this leader's efforts will be most plainly understood if put in the form of constructive co-operation on the Academy's various activities.

LATE IN JUNE, AT THE NATIONAL Conference of Social Workers, Dr. H. E. Kleinschmidt, of the American Social Hygiene Association, read a paper on "Troubles of the Non-Commercial Exhibitor of Health Motion Pictures." The discussion was remarkably comprehensive and competent.

Several of the difficulties indicated, as, for instance, the limited number of good health films, are immediately conceded as true by those familiar with the non-theatrical field. These problems are ones for which this line of endeavor has not yet found satisfactory answers; they are difficulties that will be solved only as further experimentation and activity in the field develop the logical route of progress.

Dr. Kleinschmidt's excellent address has but one misleading feature. He was dealing with facts, and he simply presented the data and suggested what opportunities he saw for placing the exhibition of health films on a more satisfactory basis. But it is to be wished that the speaker, instead of dwelling so completely upon the obstacles that would face the exhibitor, had paid some attention to the accomplishments that have been achieved by certain exhibitors of health films in spite of the difficulties faced.

The person who intends to exhibit non-theatrical films, whether for health or other purposes, must be prepared to do pioneer work. Visual instruction is a system that has been in use for many years; but the utilization of films for instructional purposes is comparatively a new movement, and obviously cannot have developed the standardized and comprehensive functioning basis that we look for in more mature causes. The slide, the chart, the still photograph, the museum exhibit, have all been subject to tests and their educational qualities and possibilities determined to considerable extent. The film, however, is only now in this process of experimentation, with its qualities vaguely or inaccurately defined and its possibilities only guessed at. As the years go by, as the volume of reports on film investigations grows in quantity, the educational film will become more of a known quantity; until it has undergone this period one cannot reasonably expect it to have substance and support.

So that the exhibitor of health films is not merely conducting showings: he is suffering the handicaps of non-theatrical work because thus he is able to attain results that cannot be otherwise achieved; and he is secondarily doing research work upon which a more accurate, more comprehensive system of visual instruction may be developed.

The school man uses educational films in spite of the obstacles he is sure to find in the path. Pastors use religious motion pictures, although it is by no means easy to locate appropriate material. Social workers find that, despite the problem of securing the right pictures, film exhibitions are the answer to many of their problems of proper recreation. And the county agent, instead of deploring the many difficulties that he has met in film work, has chosen the best equipment available and gone on to accomplishments that are impressively tangible. Why should we imply that the health worker expects his difficulties to be self-effacing, or think that he is not accustomed to exerting strong effort for proportionately important achievements?

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Moving Picture Age

AUGUST
1922

# FILMS—*a* COMMUNITY ASSET

DEAN CHARLES N. LATHROP
*Social Service Commission, Federal Council of Churches of Christ in America, Washington, D. C.*

[This is the fourth and most significant of a series of articles dealing with the control of the film. While certain sections of the series are irrelevant and of little value, this summary as a whole is well worth examination by every broadminded citizen.—THE EDITOR.]

A NUMBER of conclusions are presented in this concluding section of the study of the motion-picture problems of the country by the Social Service Commission of the Federal Council of the Churches of Christ in America. The chief of them is that motion pictures should be thought of and talked of not as a troublesome problem but as one of the chief assets of the community for education and betterment.

A number of conclusions are obvious. First, the mass of people recognize the need of some social control of moving pictures. They have become the greatest source of amusement and recreation, we can say, in the world; and they are a commercialized amusement

The mere fact that the moving-picture interests can afford to draw into their employ a member of the Cabinet of the President of the United States to be their head and representative suggests their position and their power. A great commercialized amusement calls for some measure of social control. This principle holds true quite without regard to the opinion one may hold of the standards of art and morals maintained in the moving pictures that are being shown.

The only question is, what measure, and what kind of social control?

*It certainly ought to be a control that places the responsibility squarely on those who produce the pictures.* And—since they produce for the whole nation—*it ought to be national control.* There will always be great opposition on the part of the large proportion of American citizens to a law establishing a Federal Board of Censorship.

A large part of the American people object to censorship. They feel, rightly or wrongly, that it suggests limitation of American liberty, especially in a situation where there are no settled standards and where the pictures often present the news and opinions of the day. The Board of Censors can easily be capricious, prejudiced, and narrow.

Many are thus brought to the conclusion that the system of licensing would obviate this criticism and offer a better method. The decision as to the wisest and fairest method of control is left to the reader.

Another conclusion stands out clearly. The people locally, in a community, can effect good results by organized co-operation, in furnishing a medium through which the community can register its judgment and its desires in the matter of the choice of films, working in co-operation with the producers. This kind of effort is easily within the reach of any local group of people who really want better things.

Certain situations exist in which the church or the community center can exert a direct and immediate influence on the screen. When the social and recreational life of a community is centered in such an institution the exhibitions it provides tend to be a substitute for commercialized amusements. The true community church—that is, a church which actually ministers to a physical community as a whole—can sometimes go far toward filling the popular demand for recreation.

But all social betterment is ultimately a matter of educating the oncoming generation. Whatever may be done to enrich the lives of all of us who control the present order of things, should of course be done, but the progress of the world is mainly in the hands of those who are still young.

The public school and the religious-education departments of the churches can do more to improve recreation standards than all other agencies combined. The method may be indirect but none the less effective.

Romantic love is the dominant motif of the screen, as of the stage and novel. The education of this impulse both on its instinctive side and in its more voluntary and spiritual phases will furnish the permanent corrective that we seek. Sex education is too generally a half-apologetic and uncertain approach to the unmentionable. This is because it is mainly negative. It needs to be spiritualized by the introduction of a definite motive—the culture of love. As this motive becomes more dominant in all education it will aid in overcoming the evils of eroticism and sensuality.

The prevalence of the bad picture is due to the prevalence of bad taste and low morals. Such pictures are a crime against art as well as against morals.

What is truly artistic is not likely to be condemned as immoral, save by extremists. This is illustrated by the fact, for example, that no one thinks of draping the nude figures in the Metropolitan Museum of Art. The development of artistic appreciation is primarily the business of the schools. On the moral side the efforts of the schools are supplemented by the church.

A wholesome attitude toward life, and a sense of proportion as to its values, can render uncouthness disgusting, wanton violence intolerable, and lewdness and sexual promiscuity repulsive. There is no quick route to this attainment, but there is no shorter path to a higher plane of social living. The moving-picture screen reflects the prevailing social ideals, and its standards will be raised permanently only as progress is made in the life of the whole community.

The immediate duty of the churches, considered locally, would seem to be to secure an intelligent study on the part of their members of the problems set forth in these pages with a view to determining what method of social control is best. But without reference to legislative proposals there is a local task for every community that has a picture theatre. In nearly every parish and congregation there are men and women well qualified to study the motion-picture situation in the local community. The method pursued in gathering information for the present study is commended to any community seeking light on the motion-picture problem.

Wherever possible an interchurch committee should be selected. This committee should not only report on conditions, but should wrestle with the problem of standards and seek to develop a policy which the community may be urged to adopt.

When the facts are in hand and a judgment as to standards has been formed, it is necessary to determine a policy. No single right procedure can be prescribed, but there is one that may safely be pronounced always wrong. That is to launch immediately a crusade against the picture exhibitors. They are a part of a big system for which they are only partly responsible. They are also members of the community. They may actually share, privately, the opinions of the investigating committee. In any case they will respond much more favorably to an effort toward community betterment that takes them in than to one that is avowedly hostile. Compulsion should be a last resort.

All efforts should be positive and constructive. Emphasis should be placed on the encouragement of the good rather than the suppression of the evil. And the motion-picture screen should be thought of and talked of not as a troublesome problem, but as one of the chief assets of every community for education and for betterment.

# A VACATION SCHOOL

Rev. Benjamin F. Henry
*Pastor, First Presbyterian Church, Dunbar, Nebraska*

FOR several years I had been working on a plan to further religious instruction among the children of our community. I felt that the children were not getting the kind of religious instruction they needed. As a matter of fact, one cannot but believe that much of the indifference toward the church among young people is traceable to this lack of proper instruction during the early habit-forming age. Too many young folks feel that religion is a negative force in their lives rather than a natural growth of the finer instincts with which God has endowed us.

A few years ago I started work with a small group of children, on Sunday afternoons. In the first class there were but seven children; and four of these dropped out before we had gone far, due principally to lack of encouragement at home. The other three finished the course, and were graduated at the Children's Day exercises simply to show the community what they had learned. I asked these children over one hundred questions concerning the Bible and the Christian life, and they answered nearly all of them correctly. This slight accomplishment helped to pave the way for such instruction among the parents in the community. The next year I had more children, but many of them dropped out as before, only a few finishing the course. This process was repeated until I began to question the worthwhileness of my efforts.

The Daily Vacation Bible School is not a new plan, but it was obvious that a five-weeks' school was out of the question in a community where 80 per cent of the children lived in the country; nor did I delude myself that the course in Bible would of itself attract many young folks. How could I make the school so attractive as to command a good daily attendance for limited periods of time? The final answer to the problem resolved itself as "Pictures."

Like many other religious institutions, my church was not progressive in the matter of visual instruction. Not that folks necessarily disapproved; the project simply had not been presented. After several months of effort I received the permission of the Session to purchase a stereopticon—but this had been installed but a short time when sentiment became strongly evident in favor of installing complete motion-picture equipment. Soon we were in possession of a new film-projection outfit of standard quality, and were using it regularly.

With this equipment on hand, I began to lay plans for the summer school. The Session was willing that I should attempt the project, but doubted that proper assistance could be secured. The question of teachers is the real problem after all; the wrong teacher will negate the efforts of the entire school.

I finally selected eight teachers, five of whom had had practical teaching experience. With this group we began the work of selecting pictures and deciding upon courses of study. The school was to cover the latter part of May and the first part of June.

After considerable correspondence with film exchanges and college departments of visual instruction it was evident that the supply of films for Bible-school purposes was very limited. But I had always wanted to teach the children about Nature in conjunction with the Bible work; and we found a much better choice of material on this subject. One hour each day was devoted to the study of birds and flowers, and this period proved the real attraction of the school. While the Bible study probably was tedious to some of the children, they were all glad to come and then enjoy the bird-and-flower study afterward. While we could not always get just what we wanted in slides and films, the material in general was very satisfactory.

Now for the details of the school. We opened with an enrolment of 43 on the first day—nearly double the number we had planned on. *By the end of the first week the enrolment was 85, and when the school closed we had 91, with an average attendance of 78 over the entire period!* More than forty children missed not a single class and were always on time. The daily sessions were opened with music; then we had drills in responsive reading and a short period of prayer, and after this the Bible classes.

The Bible instruction was suited to the age of the child. (I hope to have this material in printed form by another year.) The class in Catechetical Study I conducted myself. There was an enrolment of 31 in this class, and 24 completed the work. This alone was more than the whole cost of the school in time, effort, and money.

The expenses of the school were paid for out of the regular Sunday-school funds. Many people wanted to contribute toward the project, but we preferred to finance it in such a way that the school would be free to every child in the community. The entire expenses did not reach $50.

It was surprising to see how eager the children were for the study of birds and flowers; their hearts seemed hungry for a broader knowledge of Nature. As I had made the subject a pastime for a number of years, I was glad to pass the information along to the children. We played the songs of the birds on the victrola while the pictures were projected on the screen. Most of the children learned to recognize all the common birds, and seemed to be constantly alert for any unfamiliar one they might see. We also taught the children how to arrange flower gardens so as to accomplish the most pleasing effect. This work was done largely with slides. I feel that every child should be allowed the benefit of a course in Nature study. It will prove an endless source of enjoyment as life reaches its high tide. In this age of artificial pleasure it is indeed a soul-refreshing thing to be able to enjoy in a larger way God's great out-of-doors.

Many who were skeptical toward the school when we began are now its most ardent supporters. Several families who had never taken any active interest in church work have been added to our regular attendants at church, largely through this school. They feel that our church is now meeting a real need in the lives of their children. The church at large is just beginning to realize the opportunity it has through the employment of visual instruction. I do not believe I am over-optimistic when I say that almost any kind of a program for children can be built around visual instruction. Children are eager for simple pictures based upon child life and Nature.

Dunbar is a village of a little over two hundred persons. Our church has 180 members. The other churches of the community did not co-operate with us in conducting the school. We asked one of them to take part, but the invitation was not accepted. There is no reason why a similar school cannot be instituted in any other community.

We use pictures in our Sunday-evening services, and they have been the salvation of these meetings. Previous to the installation of projection equipment we had actually contemplated abandoning the evening service permanently; but *since we began to project films and slides the average evening attendance has been 175!* Available Bible films are not all that they should be, but many short subjects are to be secured that carry a fine story and a good lesson. A two- or three-reel drama seems to be the best drawing-card. People apparently do not care much for Oriental pictures; they prefer modern stories that touch upon their own daily experiences. Many such films may be rented, but great care must be exercised in the material you secure. There is any quantity of fine scenics, and these are excellent for the opening services.

## "When Elk Come Down"

THE QUESTION as to whether or not the American elk is to follow the buffalo toward extinction is expressed in film form by a new two-reel production of the U. S. Department of Agriculture, entitled "When Elk Come Down."

The story opens when a big snowstorm is due in the highlands of Yellowstone National Park. The forest rangers and a state game warden start out from a ranger station to protect the elk from "tooth-hunters," or the ruthless persons who kill the elk merely for their teeth. A pair of poachers, knowing that the elk will head for the open ranges, also start afield for an easy kill; and the adventures of the three parties are interestingly portrayed. The tale ends with the significant statement that elk can be protected from poachers, but that starvation, the animals' other dangerous foe, can be permanently thwarted only by the provision of adequate winter grazing-grounds.

"When Elk Come Down" was photographed last February in the Absaroka National Forest, Montana. The camera work was done with the thermometer twenty to thirty degrees below zero. In many scenes the elk appear on the snow-covered mountains, and good closeups of the animals were obtained through the use of telephoto lenses.

This film will be distributed largely through the co-operation of organizations interested in perpetuating the elk and other game animals; but prints may be borrowed by other authorized institutions, or purchased at the cost of manufacture.

The user of slides will find food for reflection in this outline of visualized study on India

# *The* SLIDE ROUTE *to* INDIA

JAMES N. EMERY
*Supervising Principal, Potter District, Pawtucket, Rhode Island*

IT might be possible for the slide user to approach every continent and every country by the same hard-and-fast method. Certainly it would be highly undesirable, just as it would be poor psychology for the room teacher to follow exactly the same method in conducting her work in the classroom from day to day. South America lends itself best to treatment from the standpoint of the continent as a whole. Africa may well be divided into three principal sections, with the climate and the varying types of people emphasized, perhaps dwelling in some detail on savage life, big-game hunting, and the strange wild animals.

Asia, in the main, may profitably be taken up country by country, for the inherent racial differences, the geographical barriers, the highlights and shadows, will permit of no other treatment. Each country, moreover, suggests treatment from a different angle, lest the outstanding features be lost. Japan first impresses us with its remarkable surface features, its scenery, its industries carried on under natural handicaps. But to a large extent Japan is homogeneous. Its people are mostly of the same race, speak the same language, are for the main part of the same religion—at least there are but two principal religions in Japan to be reckoned with.

Japan, China, and India are three type-countries of Asia that repay study in rather close detail. India, contrasted with Japan, impresses us not so much for surface features, even though it contains some of the highest mountains in the world, and some superb scenery; not for its industries, which are primitive and negligible, though picturesque; but for its peoples and their wide variety of customs and religions. Carpenter[1] states that 185 different languages are spoken in India, many of them as basically different as English and Russian; while there are vast differences in religions, and the religious belief may in most instances be known by the outward dress. Huntington[2] puts the number of different languages at 120. In either case the number is sufficient. It is mainly with these odd people and their religious life that our slides will deal.

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**Mohammedan Multitudes Leaving the Jumna Mosque, Delhi**

For material our set is the Underwood travel tour of India, 100 slides, supplemented by the slides in the Keystone 600 set; and a few miscellaneous Underwood slides on the animal life of India—views showing a native village, a tiger hunt, and other wild life. Huntington's "Asia, a Geography Reader" (Rand, McNally & Co.); Carpenter's "Geographical Readers," Asia (American Book Co.); Vol. V, Distant Countries, of Winslow's "Geography Readers" (D. C. Heath & Co.), are all excellent for detailed treatment of Asia and should be on the teacher's desk, and if possible in the pupils' hands. Excellent treatment of India, though necessarily brief, may be found in the Brigham and McFarlane (A. B. C.), Tarr and McMurray (Macmillan), or Atwood (Ginn & Co.) geographies.

[1] Carpenter's "Geographical Readers," Asia, p. 235.
[2] Huntington's "Asia, a Geography Reader."

The surface features we pass over lightly, for our main interest will be the wealth of the races and the customs of the country. A view or two of the mountainous Dekkan, one or two showing the Ganges plain and the Vale of Kashmere, and one or two showing the mighty Himalayas, will do for the surface. Views of the industries are principally confined to a few views of shawl-weaving and rice-cultivating carried on in the most primitive fashion. Scenes of cities include a few views in Madras, Bombay, and Calcutta.

The government of India is a study in itself. The life of the native rajahs with their magnificent palaces, their wealth of gold and barbaric jewels, contrasts vividly with the squalor of native life, the primitive methods of grinding grain or shelling rice. One or two of the rajahs in their robes of state, interior and exterior views of their palaces, some of them dreams of architecture—such as the Palace of the Winds at Jeypore, built out of pink shell—the durbar halls, the splendid tombs of bygone emperors, show one side of this fascinating country. Of course no series on India would be complete without a view of the Taj Mahal.

Several views of the durbar procession at Delhi, when the rajahs appear on the elephants—emblazoned in gorgeous trappings, make an unfailing appeal to the imagination. The unhealthfulness of the country for white men may be shown by the moving of the capital to Simla, in the mountains, for the hot summer months.

In connection with the government, a few views show the locality of the famous Sepoy revolt of 1857—gates that still show the marks of shot and shell, the monument to the victims of the Cawnpore massacre, and some of the old guns that breathed destruction.

Religion takes up a great part of the time given to the country. Of course the first emphasis should be given to the religion of the Hindus. Views of their temples, exterior and interior, the grotesque carvings, the image of Siva, the idol Kali, the car of Juggernaut, the sacred monkeys, are grouped. The deference paid the sacred cows is shown by a remarkable photograph. The collection has several unusual views of Indian fakirs: one exposing himself to the glare of the noonday sun, before a hot fire, and another stretched full length on a bed of spikes.

Mohammedanism also has its quota. The set contains some striking views of a whole assemblage prostrate at the great mosque at Delhi, crowds leaving the mosque, and several views of the mosque itself. Other views deal with the parsees, who worship fire, and who leave their dead to be eaten by vultures; and with the Jains, who will not harm any living thing, even a fly or mosquito. Several views show the religious custom of bathing in the Ganges, and the remarkable belief that he who dies in the water of the Ganges obtains Heaven by that act.

For closing, a number of selected views show everyday scenes

© Keystone View Co.

Using Inflated Bullock Skins for Ferry Boats on the Sutlej River, in the Punjab

in the life of the common people: the water-carriers, welcome fellows on a thirsty day; a Bhutanese milkman with his bamboo jars, a country village protected with a fence to keep off tigers, a tiger hunt in the jungle, rival pot-sellers in the market, a native fruit-stand, washermen on the banks of the river, and so on in wide variety.

Of course these subjects cannot all be covered in one lesson. At least three, four, or five periods must be devoted to the country. Personally I prefer to concentrate on the study of two or three countries of Asia—Japan, China, and India—not only as the most important, but also as the most interesting. If time permits, Korea, Burma, and Ceylon are also taken up. I do not touch upon Palestine in much detail because of the material reason that at present we do not possess many slides on the region.

For the benefit of the teacher who may desire detailed suggestions, I am submitting a list of the slides as we use them. Slides mentioned below are all taken from the Underwood catalogue, except such as are marked K, which are a part of the Keystone set.

## SLIDES ON INDIA

### *SURFACE*

Map Slide of India (Williams, Brown, and Earle)
Northern Part Mountainous; Looking across Ancient City of Amber to Mountain Fortress
*Ghat* on the Ganges, Ganges Plain
Bank of the Ganges at Lucknow
Himalayan River Sutlej. Inflating Bullock-Skin Boats for Crossing River. Northern Part Mountainous
Himalayas. Looking up to the Everlasting Snows of Mt. Kinchinjanga, 28,156 Feet High
The "Roof of the World." Among the Himalayas (K)

### *VEGETATION*

Banyan Tree, 1,000 Feet in Circumference
Giant Bamboos
Road Lined with Poplars, Vale of Kashmere
Vale of Kashmere, with the Jhelum River
Road Looking Westward from Kashmere
(Also under *Surface,* if desired)
A Hill-Country *Ekka* with Passenger and Baggage
Crossing the Boiling Floods of the Jhelum River by a Bridge of One Rawhide Rope
Crossing the River by Means of Inflated Bullock-Skins (K)
A Military Station in the Hill Country
A Charming Retreat in the Hill Country
Nepalese Porter-Girls in the Mountains

### *GOVERNMENT*

Government Buildings at Calcutta
Postoffice, Calcutta. Capital Removed in 1912 to Delhi. Much of the Government in the hands of Native Princes
H. H. the Maharajah of Tagore, in Durbar Costume, with Jewels Worth $200,000 in His Palace
H. H. the Maharajah of Gwalior at Home. One of the Richest Men in the World—a Typical Native Prince
Palace of the Maharajah of Gwalior
Interior of Palace and Durbar Hall
Palace of the Winds, Jeypore, Beautiful as a Shell with Pink- and Cream-Colored Stucco
Palace of the Maharajah of Jeypore, a Masterpiece of Oriental Magnificence
Tower of Victory and Royal Cenotaphs (15th Century)
Gateway to Famous Taj Mahal
Taj Mahal, Tomb of Mogul Queen
Most Beautiful Marble Screen in the World, around Tomb of Dead Empress
From Taj Mahal up the Jumna River
The Pearl Mosque, Agra (K)
Gateway to the Tomb of Akbar, Mogul Emperor of the 16th Century
Akbar's Tomb
Interior of Akbar's Tomb
One of the Loveliest Spots in India. Kiosk-Bordered Tank by Royal Tomb
How Royalty Takes the Air. Bullock-carriage Used by Ladies of Rank
Indian Princes Called Together at Stated Occasions at Durbar and Delhi
Princes in the Great Durbar Procession
Native Princes in the Grand State Entry in Their Robes of Fabulous Value
In Summer. Simla, the Summer Capital of India
Front of the Viceroy's Palace, Simla
The Bazaar, Simla
Looking down from Simla
Native Stores and Traders, Simla

### *HISTORY: REVOLT IN 1857*

Gate at Lucknow, Torn by Shot and Shell
Memorial to Heroes who Died at Lucknow
Kashmere Gate, Delhi, Battered by Shot and Shell
Old Guns of the Rebellion
Site of Massacre, Cawnpore, 1857
Memorial to British Women and Children Massacred during Sepoy Rebellion at Cawnpore

### *INDUSTRIES* (Primitive for the most part)

Shawl-weaving
Weaving Woolen Shawls by Hand (K)
Primitive Way of Grinding Rice
Shelling Rice by Hand
Picking Tea on a Plantation
A Rice Farm

*(Continued on page 26)*

© Keystone View Co.

Pilgrims Bathing in the Sacred Ganges before the Temple in Benares, the Religious Center of India

This straightforward, vigorous discussion of church films should warm the heart of every progress-seeking pastor

# EXIT *the* WHITE ELEPHANT!

Rev. Perry Frederick Schrock
*Pastor, First Congregational Church, Santa Ana, California*

IT came to pass that the ladies of a certain Gopher Prairie found the social life of Main Street going stale. Consequently one of the more resourceful members of "the set" decided to enliven the situation by giving a new kind of social affair. She issued invitations for a "White-Elephant Party." Each lady, so the invitations read, was to bring "something absolutely useless and yet too good to throw away." Nineteen ladies attended the party, and eleven of them brought their husbands!

Suppose some enterprising ecclesiastic should decide to have a white-elephant party for the churches. What could a church take that would be "absolutely useless and yet too good to throw away"? I am quite certain that a large majority of the churches would donate their evening service!

Five years ago the church of which I am minister would gladly have made such a contribution to a white-elephant party. Its evening service was the usual heart-breaking affair that is maintained by many churches. There were always the faithful standbys present. If the minister announced that he was going to stand on his head—figuratively speaking—the audience would be considerably augmented. The next Sunday night the crowd would go to see and hear the other preacher who was going to stand on his head and knock his heels together, and our service would again have the faithful few.

"The Pictures Do Not Supplant the Preacher; They Give Him His Opportunity," Says Rev. Schrock, Whose Church Is Pictured Above

When, as a church, we began to study this "Sunday-evening problem" we were brought face to face with two other important facts. The first was that a careful survey of our city (population about twenty thousand) revealed that the average church attendance on Sundays was a little less than one-third of the population. That meant that out of a population of twenty thousand people, thirteen to fourteen thousand did not attend church. The second fact that confronted us was that motion pictures were very, very popular. People went to see the films on Sunday and on every other day.

We put these three things together—the poorly attended evening service, the large non-church-going population, and the popularity of the motion pictures. Some of our broadminded men said, "Why not use the pictures on Sunday night and make that service a means to reach the non-churched?" We decided to try it out. We had our first evening service with pictures on September 9, 1917, and have used them continuously ever since. Our experience of over four years has abundantly justified our venture and has convinced us that in the motion picture the church has a new instrument for effective service.

The first step was equipment. Some of the men of the church quietly made up a purse to pay for the full equipment. There was no public appeal for funds. When it was installed it was all paid for. We were fortunate in being able to secure a rebuilt Simplex machine at a greatly reduced price, and it has been entirely satisfactory, and is still in use in our church. We had a screen made out of window-shade material. It was surfaced with aluminum paint and put upon a large roller so that it rolls up and down like a window shade. Our booth—which was also secondhand and of sheet iron—we placed in the balcony of the Sunday-school room which opens on the side of our church auditorium. We had to "shoot" diagonally across the auditorium, but it did three things for us: we could place the booth without any altering of the building; it was out of sight for the morning service, and it made the Sunday-school room as well as main auditorium available for evening service.

The second question of importance was that of conducting the service. We determined that we would not run a "picture show," but would conduct a reverent, helpful religious service. As an aid in conveying this purpose to the public and in creating a reverent atmosphere, *we dedicated our motion-picture equipment.* For the first service we printed in our Bulletin the following service of dedication and used it in that service:

### A SERVICE OF DEDICATION

*Minister:* To the glory of God, our Father, in whom we live and move and have our being,

*Congregation:* We dedicate this motion-picture equipment.

*Minister:* For aid in the worship of God, for teaching the Word of God, for revealing the presence of God,

*Congregation:* We dedicate this motion-picture equipment.

*Minister:* For aid in pure thinking, for strength to those who are tempted, for help in right living,

*Congregation:* We dedicate this motion-picture equipment.

*Minister:* For the fostering of patriotism, for the exaltation of righteousness, for aggression against evil,

*Congregation:* We dedicate this motion-picture equipment.

*Minister:* For the cultivation of human sympathy, for the promotion of brotherhood, for the establishing of the Kingdom of God on earth,

*Congregation:* We dedicate this motion-picture equipment.

An individual reaction to this dedication service is worth recording. A certain man, who boasted of the number of years in which he had not entered a church, came to the service out of curiosity. As he was leaving the service he was overheard saying, "When that preacher got through with that dedication service the kickers didn't have a foot to stand on!"

The worshipful, reverent atmosphere we have successfully maintained. We sing all our hymns from the screen. The people love to sing. We make the pictures an integral part of the service and not an appendage. The proper atmosphere is created before the picture is shown. And then the picture is shown at different times in the service, not all at once. *And the preacher preaches. The pictures do not supplant the preacher; they give him his opportunity.* Jack, a twelve-year-old lad, went home one night and said to his mother, "Say, I didn't think much of that picture. But I certainly did like the sermon." The point is, Jack would not have been there to hear the sermon if there had been no picture.

We use the feature pictures as serials. That is, a five- and six-reel picture is split up into two parts and given on two Sunday nights. At first this was rather difficult to work out, for not all of the exchanges were willing to make the split bookings. But some would do it and were exceedingly courteous and helpful in their service.

Now we are booking entirely through the Standard Motion Picture Service, Los Angeles. Through this concern a number of churches have formed a circuit. All use the serial plan and thus the entire

picture can be kept working. When we are using one-half of a feature some other church is using the other half.

One of our typieal evening services is as follows. In place of the violin solo before the sermon there is usually a hymn.

**EVENING SERVICE**

Organ Prelude
Hymn—"How Strong and Sweet My Father's Care"
Invocation
Chant—"The Lord's Prayer"
Hymn—"God Will Take Care of You"
Solo—With violin obbligato, "The Day Is Ended" (Bartlett), Mrs. F. W. Slabaugh, Mr. Elwood H. Bear
Motion Picture—"One Man in a Million," Part 4
Offering
Motion Picture—Part 5

*(Continued on page 19)*

# RESULTS COUNT!

CHARLES H. OBYE
*County Agent, Cedar County Farm Bureau, Iowa*

TWO years ago last February the Cedar County Farm Bureau purchased a portable, suitcase-type motion-picture projector for use at the monthly township meetings and other gatherings. Since that time 178 programs have been put on, at which 800,000 feet of film was shown, and the outfit is being used more often each month.

I have always operated the machine and kept it in order. The machine is a 30-volt motor-driven type, and the power, where no current is available, is taken from automobile batteries rented from a battery station for $1.25 per day, the station furnishing fully charged batteries for each show. On farm lighting plants the machine operates direct, and a transformer is used on the regular 110-volt lines. The entire outfit is carried in my Ford coupe with plenty of room for a passenger, or two if necessary.

The films are usually secured from the visual-instruction department at the State Agricultural College, Ames. For the past nine months several of the county agents have been on a film circuit, securing four films and moving them every other Saturday morning. Special films are secured occasionally from the government departments, the Red Cross, commercial exchanges, and the advertising departments of various concerns.

Where we furnish programs for organizations other than the farm bureau, such as schools, churches, community clubs, and the like, a charge sufficient to cover expenses is made. The farm bureau bought the outfit and pays the circuit charge for films out of the miscellaneous funds of the budget.

Due to the ease of carrying, a plain muslin screen, ten feet square, with ropes for hanging, is used for a screen. This gives very good service and can be hung anywhere, inside buildings or outdoors between trees. Oftentimes the machine is placed behind the screen, the film put in with the bright side to the light, and the audience sees the picture without seeing the projector. This plan was first used to show pictures in the street. The screen was hung in one of the farm-bureau office windows on Main Street, the machine adjusted and started in the back of the office, and the complete program given. On Saturday evenings this proved a wonderful drawing-card, though it tied up traffic on that part of the street as long as the program lasted!

The Cedar County folks believe that the projector has paid for itself many times over and are confident that any county bureau could use one to advantage. Not only has the average attendance at the township meetings been increased considerably since the machine was first used, but several projects of importance have been materially helped by the use of good films.

Tuberculosis-eradication work was started and carried out in one township by showing the U. S. Department of Agriculture film "Out of the Shadows." After this had been screened at the community church, 38 men had their milk cows tested co-operatively, and sold all reactors. Another department film, "The Control of Hog Cholera," has been used to help with the cholera-control campaign, and has been very effective.

The programs usually consist of two educational reels along agricultural lines, one travel or news reel, and one comedy or story reel. Among the argicultural films that have been shown and well received in the county are: "Out of the Shadows," a tuberculosis-eradication story; "An Undesirable Alien," the European corn-borer film; "The Ox Warble"; "King Apple's Enemies"; "Layers and Liars," on poultry-culling; and "The Happier Way," all produced by the U. S. Department of Agriculture, and distributed from Ames for transportation charges. The best-liked travel films shown were: "Niagara Falls," "Big Trees," "God's Handiwork," "The North Wind's Masonry," "Bermuda," "Columbia River Highway," and "The Grand Canyon of Arizona." These films are distributed from Ames in co-operation with the Ford Educational Library Service. The comedies are owned by the State College, and are distributed the same as are the other films.

Recently a plan of co-operation with the rural and town school has been worked out and programs arranged for them, thus reaching many people not reached in the farm-bureau meetings, and preaching to them on the motion-picture screen the gospel of better farming and better living. Cedar County will continue to use this method of extension service and endeavor to widen its scope until it reaches every community in the county.

## Indorsed Photoplays

THE FOLLOWING pictures are included in the most recent list of films approved by the National Indorsers of Photoplays, with headquarters at Indianapolis. Where an asterisk (*) is used the film is considered an especially good one of its kind. Ask your exhibitor to show these productions and patronize them when shown.

### ADULT FILMS

**Across the Dead Line.** Reels, 6. Universal. Drama of feud between brothers.
**Beyond the Rocks.** Reels, 7. Paramount. Features Gloria Swanson and Rodolph Valentino.
**Channing of the Northwest.** Reels, 5. Selznick. Mounted-police story; features Eugene O'Brien.
**For Those We Love.** Reels, 5. Paramount. Features Betty Compson.
**Gypsy Passion.** Reels, 6. Vitagraph. French drama.
**Hole in the Wall, A.** Reels, 6. Metro. Spiritualistie romance.
**I Am the Law!** Reels, 6. Curwood. Canadian drama; features Alice Lake.
**Iron Trail, The.** Reels, 6. Paramount. Alaskan drama.
**Leather-Pushers.** Reels, 2 (each episode). Universal. Athletic picture.
**Man to Man.** Reels, 6. Universal. Cowboy picture; features Harry Carey.
**Orphans of the Storm.** Reels, 12. Griffith. Freneh drama; features Gish sisters.
**Pardon My Nerve!** Reels, 6. Fox. Western drama; features Chas. B. Jones.
**Primitive Lover, The.** Reels, 6. First National. Romanee; features Constance Talmadge.
**Referee, The.** Reels, 5. Selznick. Features Conway Tearle.
**Safety Curtain, The.** Reels, 6. Selznick. Features Norma Talmadge and Eugene O'Brien.
**Sheik's Wife, The.** Reels, 6. Vitagraph. Algerian drama.
**Silent Vow, The.** Reels, 6. Vitagraph. Story of Northwestern Mounted Police; features Alice Lake.
**Song of Life, The.** Reels, 7. First National. Marriage problems.
**Vermilion Pencil, The.** Reels, 6. Robertson-Cole. Chinese romance.
**Woman Who Walked Alone, The.** Reels, 6. Paramount. Story of an American engineer; features Dorothy Dalton and Milton Sills.

### FAMILY FILMS

**Across the Continent.** Reels, 6. Paramount. Auto-racing picture; features Wallace Reid.
**Bachelor Daddy, The.** Reels, 7. Paramount. Story of a foster-father; features Thomas Meighan.
**Is Matrimony a Failure?** Reels, 6. Paramount. Comedy romance; features Lila Lee.
**Man from Home, The.** Reels, 7. Paramount. Splendid Hoosier picture.
**Miracle Man, The.** Reels, 7. Paramount.
**Prodigal Judge, The.** Reels, 6. Vitagraph. Southern romanee; features Jean Paige.
***Smilin' Through.** Reels, 8. First National. Irish romanee; features Norma Talmadge.
***Sonny.** Reels, 7. First National. Story of a mother's love; features Riehard Barthelmess.
**Trouble.** Reels, 7. First National. Story of boy's mischief; features Jackie Coogan.
**Up and Going.** Reels, 6. Fox. Western picture, suitable for boys; features Tom Mix.

# *The* NATIONAL ACADEMY *of* VISUAL INSTRUCTION

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*Vice-President: MRS. CLAIRE S. THOMAS, State Department of Education, Raleigh, N. C.*
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A department conducted by the Secretary of the Academy for the dissemination of Academy news and thought. Opinions here expressed are not necessarily in accord with those of MOVING PICTURE AGE

## STATE VISUAL-INSTRUCTION ASSOCIATIONS

THE SECRETARY has note of three states that have formed visual-education associations, namely, Oklahoma, Utah, and Missouri. In Missouri it is a section of the State Education Association. Elsewhere in this department you may read the constitution and by-laws of the Utah association.

Academy members in the various states, if they really mean business, should see that a visual-education program is put on and that an association is formed.

The Academy as an organization is interested in the problems of the school teacher and superintendent. There still seems to be the notion among some people that the Academy is an organization of university-extension workers interested in distributing visual aids. This of course is not correct, as anyone can see by reading the Academy constitution.

Mr. Egner of Utah has already sent in a large list of memberships from his state, and promises to make it 100 strong.

## VISUALIZATION WORK AT THE BOSTON SESSION OF N. E. A.

AS there was no program of visual education at the Chicago meeting of the National Education Association in February, 1922, considerable anxiety existed as to what would be the outcome in the Boston meeting in July. The National Academy of Visual Instruction, at its annual meeting in Lexington in April, instructed its president to arrange a program of visual work for the N. E. A. in Boston in case the officers in charge of the Visual Education Section of that organization failed to function, as was the case in February at Chicago. The officers of the Visual Education Section did come forward with a program, as follows:

1. "Value of Visual Education in Terms of Educational Aims"—H. B. Turner, Sup't of Schools, Warren, Ohio.
2. "Rationalizing through Visualizing"—S. H. Layton, Sup't of Schools, Altoona, Pa.
3. "The Practical Side of Visual Education in the Public Schools"—W. W. Borden, Sup't of Schools, South Bend, Ind.
4. "The Pedagogy of Visual Education"—C. H. Garwood, Associate Sup't of Schools, Pittsburgh, Pa.
5. "Visual Instruction Equipment, and How to Administer it Efficiently"—Dudley Grant Hays, Director, Visual Instruction, Chicago Public Schools.

The officers of the National Academy of Visual Instruction cheerfully refrained from introducing anything that might detract from the interest of the program thus offered. The president of the N. A. V. I., as will be noted above, presented one of the addresses given, in response to the request of the president of that section, and did what he could to co-operate in concentrating the energies of those interested in visual instruction in one united educational unit to further this much-needed work in the educational field. Through the efforts of its president the National Academy of Visual Instruction is now affiliated with the N. E. A., and is ready hereafter to function in that organization.

The president of the N. A. V. I. also initiated a movement to have a Department of Visual Instruction in the N. E. A. to supersede the Section, which has in recent years been doing a little, but not very much, in this line of educational work. Hereafter there will be a well-worked-out program of visual instruction at each meeting of the National Education Association.

All state associations of educational people are urged to develop departments of visual instruction in the several states, and to become associated with the central organization of the N. E. A., for by such co-operation of those interested in furthering visual-instruction methods great good can be accomplished. Not only will the interchange of ideas be beneficial, but also an exchange of worthwhile materials for visualization purposes will be put into active operation by the efficient teamwork made possible by a live department devoted to visual instruction.

Research work in this line and reports of the same will thus be made available for all. These will be things worth while doing, and they deserve our hearty support.

## CONFERENCE ON VOCATIONAL EDUCATION

THE CONFERENCE of Directors, Supervisors, and Teacher Trainers in Vocational Education for the North Central States at its meeting in Chicago, May 7-10, adopted the following statements in regard to visual education. This statement is a part of the report of the Committee on Methods of Instruction, the personnel of which is as follows:

A. M. Field (Chairman)
A. A. Sather
Paul Calrow
B. E. Barringer
B. A. Walpole
J. V. Ankeney
J. L. Campbell
A. P. Williams
W. F. Bruce

"We recognize the importance of the visual method in vocational agriculture as it applies to the whole field of objective teaching, i. e., (*a*) real objects in their natural setting, (*b*) real objects taken out of their natural settings or preserved, (*c*) representations of objects and processes. We feel that greater emphasis should be put upon the development of correct visual methods and upon instruction of teachers of vocational agriculture in their use."

The Committee on Methods further suggested that a sub-committee be appointed on Visual Methods. The report of the Committee on Methods was adopted by the conference and a Visual Methods Committee was authorized for the ensuing year, with J. V. Ankeney as chairman, with power to appoint other members. This committee will make a preliminary report at next year's conference.

## MOTION-PICTURE CENSORSHIP

THE MUNICIPAL Committee of the Cleveland Chamber of Commerce has studied the Cleveland motion-picture censorship question for more than a year. The question of censorship is a most important one, for during the past year more than thirty-seven censor-board bills were defeated in different states.

The Ohio board of censors has been in operation since 1913. In the past year censorship has been made a part of the Department of Education. It consists at the present time of a division chief and two assistants, and an advisory board appointed by the government to serve without pay.

There is a bill before Congress at the present time, known as the Federal Motion Picture Commission Bill. The provisions of this bill are perhaps well known to all interested in motion pictures.

The question of censorship is a most important one, and the conclusions of the Municipal Committee of the Cleveland Chamber of Commerce are summarized to give evidence upon this important question.

The points of the Cleveland Chamber of Commerce report are as follows:

1. It is claimed that censorship is un-American. But the production of motion pictures is a comparatively new industry. Its rapid growth demands drastic control. Censorship is the only agency that will keep it within the bounds of propriety.
2. A considerable portion of juvenile delinquency is directly traceable to the films, many contend. Children by instinct are imitators. A survey of opinions of New York grade-school principals hosws the evil influence exerted by the films on the juvenile mind.
3. Admitted that censorship is fundamentally unsound, it is

accomplishing one great good in bringing motion-picture interests to realize that in the long run they cannot foist salacious or unclean films on the public. They have a constant reminder that the public has paid eyes to watch what they do. That very fact tends to keep them clean.

4. Many men in the business say that censorship or the threat of it has forced producers to keep their houses somewhat in order. Without this method of expressing public opinion, the unscrupulous producer long ago would have gone to such extremes as to bring down prohibitory laws on the whole industry.
5. One of the best arguments for censorship is that nearly all of its opponents admit the need of some kind of regulation. They make this admission by proposing some other remedy.
6. A fundamental principle of story-writing is that some bad must go into a story to bring out the good by contrast. This is true too, of course, with the scenario. It is foolhardy to leave to the producer the decision as to how much bad shall go into a picture. He is too vitally interested. It should be left to the public, and this can be done effectively only through a board of censors.
7. Many students of this problem say indiscriminate kissing and embracing are taught by the present-day pictures. Many scenarios are based on sex relations or "the eternal triangle." The producer invariably treats these subjects from the box-office point of view—bound to be injurious to public morals. He does not hesitate to present immodest scenes to attract morbid sensation-seekers. His excuse is that he is giving the public what it wants, to which statement censorship is the only answer.

## CONSTITUTION AND BY-LAWS OF THE UTAH VISUAL INSTRUCTION ASSOCIATION

Article I. *Name.*

The name of this organization shall be the Utah Visual Instruction Association.

Article II. *Purpose.*

The purpose of this Association shall be to organize the educational institutions and the social, civic, and religious groups in the state of Utah engaged or interested in the use of visual materials for educational, community, or recreational work, and to promote a wider and more effective use of visual aids, such as motion-picture films, lantern slides, charts, graphs, models, art collections, and exhibits; to disseminate information on methods of classroom instruction and results obtained; to prosecute a bureau of information on national visual educational activities.

Article III. *Membership.*

Section 1. There shall be the following classes of membership:

A. Active membership
B. Associate membership
C. Contributing membership
D. Honorary membership.

Section 2. The following conditions shall govern in determining eligibility to membership:

A. Active members shall be those actively engaged in the use of films, slides, and other aids of visual education and those who have no active professional or business interest in the production of visual aids, but who are interested in the extension of their use. Full and complete control over the Association, the right to vote upon the questions before the Association, and the election of officers shall be lodged with the active members. The annual fee for active membership shall be $2. This membership carries with it the privilege of membership in the National Academy of Visual Instruction.

B. Associate members shall be those actively engaged in the production of films, slides, and other aids to visual education and also actively interested in their use as aids to instruction and recreation. Associate members shall receive a copy of all the annual proceedings of the Association and a copy of all bulletins and announcements of general interest that are published by the Association. The annual fee for associate membership shall be $5.00.

C. Contributing membership is open to those desiring affiliation with this Association who are in sympathy with its aims and purposes. Contributing members shall receive a copy of all the annual proceedings of the Association and a copy of all the bulletins and announcements of general interest that are published by the Association. The annual fee for contributing membership shall be $10.00.

D. Honorary membership. Individuals may be invited to become honorary members of the Association by vote of the Association.

Section 3. Admission of all members but honorary members shall be by vote of five members of the Executive Committee.

Article IV. *Officers.*

Section 1. The officers of the Association shall be a president, a vice-president, a secretary-treasurer, and an executive committee.

Section 2. The officers shall be elected by the vote of active members of this Association at the annual meeting.

Section 3. The Executive Committee shall consist of seven members. The officers of the Association shall constitute three members and the remaining four members shall be elected by the active members of the Association. The president shall be chairman of the Executive Committee.

Section 4. Meetings of the Executive Committee shall be called by the president at such times as may seem necessary for the transaction of the business of the Committee. Any member of the Executive Committee, however, may submit to the Committee, through the secretary, measures requiring the vote of the Committee; and votes may be registered by mail after due time has been allowed for consideration.

Article V. *Meetings.*

Section 1. There shall be at least one annual meeting of the Association.

Section 2. All meetings shall be held at such place and time as the Executive Committee may deem advisable.

Section 3. Special meetings may be called by the president or by five members of the Executive Committee or on the written request of two-fifths of all active members.

Section 4. The secretary of the Association shall notify all members at least two weeks in advance of the time of all meetings.

Article VI. *Amendments to the constitution.*

Amendments to the constitution may be proposed by any active member at any meeting of the Association. Action on any proposed amendment shall be deferred until the next meeting of the Association, unless a written copy of the proposed amendment is sent to each active member at least two weeks before the meeting. A two-thirds vote of all active members present shall be required to adopt an amendment.

Article VII. *By-laws.*

The Association shall enact such by-laws as may be necessary for the proper conduct of the affairs of the Association, provided that they are not in violation of any of the foregoing articles of the constitution.

Article VIII. *Co-operation.*

Section 1. The Association shall co-operate with the National Academy of Visual Instruction and work in co-ordination with its principles and purposes.

Section 2. The Association shall also co-operate with the Visual Instruction Bureau of the University of Utah in building up a strong central organization or clearing-house for the selection and providing of suitable visual materials and for investigating sources of visual supplies.

### BY-LAWS

By-law I. *Membership.*

Section 1. All applications for membership shall be in writing and addressed to the secretary of the Association.

Section 2. All membership fees and annual dues are payable in advance.

Section 3. No membership fee other than annual dues shall be required of members.

Section 4. Honorary members are not required to pay annual dues.

Section 5. Any member in arrears for annual dues for a period of six months shall thereupon be automatically suspended from membership.

By-law II. *Officers and committees and their duties.*

Section 1. The president shall preside at all meetings of the Association and perform the customary duties incident to the office of president, in accordance with the constitution and by-laws of the Association.

Section 2. In the absence of the president, the vice-president shall serve as president.

Section 3. The secretary-treasurer shall give notice of all meetings of the Association Executive Committee, and all other committees. He shall keep a correct record of all such committee meetings. He shall keep a list of all members, together with their addresses. He shall collect all money due the Association. He shall prepare printed forms of ballots for all votes for which ballots are necessary. He shall from time to time prepare, under the direction of the Executive Committee, reports setting forth the transactions of the Association. He shall keep account of all money received and expended and shall make all disbursements by vouchers. He shall perform such other duties as may be required of him by the Association.

Section 4. Funds from the treasury of the Association shall be disbursed only on the majority vote of the Executive Committee or the active members of the Association.

Section 5. The Committee shall by the majority vote select standing or permanent committees needed to transact the business of the Association.

Section 6. Roberts' "Manual of Parliamentary Rules," latest edition, shall govern the proceedings of the Association.

# VISUALIZED BULLETINS

L. L. Heller
*Farm Adviser, Cook County Farm Bureau, Illinois*

"CIVIL Service Examination for Scenario Writer in the U. S. Department of Agriculture. Salary, So Many Hundred Dollars a year. Applications Must Have Agricultural College Education. Show Evidence of Ability as Scenario Writer, etc." A notice like that on your postoffice bulletin board would be rather startling, wouldn't it? But it is no more than we may reasonably expect within the next five years, for agricultural colleges, experiment stations, and the U. S. Department of Agriculture are going to put out more films and fewer bulletins. The dust of archives does not have a way of collecting on reels as it does on publications, hence there is less danger of newly made congressmen choking from it after the "spring housecleaning" of the government files at Washington. If you do not believe this, try to get a government reel on short notice.

But there is a better reason than the above for more motion pictures and fewer bulletins. It is that farmers look and not read when they "get their rathers." After you have featured some subject in your Farm Bureau News for several months, and then have a member of your farm bureau say, "Why, I never heard of that," this begins to dawn upon you. When you try out motion pictures and see the increased attendance at meetings, your faith grows. After you have seen a lecture-tired group come to life when pictures are thrown on the screen, you will be entirely convinced that they would rather look than listen, and look at something alive like a film.

After all, that is what you might logically expect. To get the good out of a bulletin, one must visualize what the author has written. To visualize, one must have imagination. Farming commonly discourages imagination, for a farmer must be practical above all things. Imagination is consequently pretty completely knocked out. Of course, there are some farmers that not even films will help. One of our members recently mistook the "sugar coating" of a not particularly pleasant "pill" for a box of confectionery, and wrote in, "I did not join the farm bureau to be amused." That man must be born again, in the next generation, to get any help.

However, you will get more farmers interested in better farming through motion pictures than in any other way. After they have seen the government's film on the control of hog cholera there is little danger that they will not know the disease when they see it, and take the necessary control measures. The importance of disposing of the carcasses is pictured in their brain by the lights and shadows of the screen. "Exit Ascaris," another U. S. Department of Agriculture film, will send the roundworm rolling. Its lessons in hog sanitation can be missed only if the optience is asleep.

The American Farm Bureau Federation's film on the chinch bug will do more good than all the literature that could be printed on the subject. After a man has seen it, he will never forget that creosote forms the most effective barrier against the bugs, that they should be burned out of their winter quarters, and that soy beans are immune to their attacks and democrat corn nearly so. And those are the high spots of the film. The inspirational films "Spring Valley" and "The Homestead" have as definite a function as the more technical ones. They are for strengthening the general morale of farmers, and are exceedingly human in their appeal.

There is one type of film not yet available for farm-bureau meetings—farm comedies. We need good rural "comics." Farmers in the rut will often laugh themselves out, if given an opportunity. Anyway, a good laugh will loosen up your optience so that it will give fair consideration to any reasonable proposition you put up. This is something you cannot always get before your group has relaxed from the work of the day.

We have covered practically every township in Cook County with motion-picture meetings. For next winter we have a more elaborate plan. We shall call the township chairmen together early in the fall, present to them the list of films available from the U. S. Department of Agriculture, the University of Wisconsin, Homestead Films, and other agencies furnishing films suitable for our purposes, and have them select the films that would be desirable for their communities. We shall also set the dates for three or four township meetings through the winter, and arrange our programs far enough in advance to be sure of getting the films we want. By planning these meetings three months in advance, we believe we shall get even better results from motion pictures than we have in the past.

We have been using moving pictures eighteen months. Our machine, an American Projectoscope, has never had a cent spent on it for repairs. It has been used at 100 meetings with a total showing of perhaps 300 reels. It shows little wear. I believe that there are a number of other machines that give very good satisfaction.

Film rent is practically the only other expense, and if the meetings are planned in series this item and expressage may generally be reduced.

The portable motion-picture machine has made our work more effective and easier to perform. This is the reason we are absolutely for it.

# BUILDING GOOD WILL

John Marshall
*Williamston State Bank, Williamston, Michigan*

IN 1920 a few business men of Williamston, Michigan, decided that free film exhibitions on the streets of Williamston would be good entertainment for local people and those of the surrounding country. We solicited the other merchants for funds and raised about six hundred dollars, with which we purchased a second-hand Power's projector and an aluminum screen. We mounted the projector on a cart, and thus were able to draw our equipment to the scene of the showings and to store it in a garage in the intervals between screenings. We screen pictures once a week, on Wednesdays, showing from four to eight reels at each exhibition.

Williamson is a strictly rural town of 1,200 inhabitants, lying 14 miles east of Lansing, the capital of the state. On the north and south the nearest towns are 15 miles distant, while about 6 miles to the east is a smaller place. We find that people come from all of these towns to see the pictures.

While there is probably not much increase in trade on that night, we know that the pictures have called people to Williamston who have never been here before. It certainly advertises the town and creates a kindly feeling among the people for us. We figure that, although we perhaps do not get additional trade the night the pictures are screened, these people do come back when they wish to do their trading. In some cases we know that folks who customarily trade in other towns have come to Williamston to see the pictures and then have made their week's purchases before leaving.

The exhibitions are started the first week in June and continued to the end of September. This totals 17 weeks of showings, and we know that at an expense of about sixty cents per night per merchant we have the cheapest possible method of bringing from two to three thousand people to Williamston once a week. From $15 to $20 per night will cover the expenses of the exhibitions, depending upon the class of films shown, and for $20 we are able to secure excellent material. Part of the expense is covered by advertising income. We charge 25 cents per slide per night for advertising slides, whether or not the merchant has donated funds.

The films are screened as near to the business center of Williamston as possible. Last year they were shown on the town-hall lot, but this year we have erected two tall electric-light poles on some vacant lots, and this space is used to accommodate the generous crowds that are always in evidence at these affairs.

## Another Government Production

CONSTRUCTION of good highways through the national forests of the West—the most difficult roadbuilding in the United States—is shown in a new one-reel film produced by the U. S. Department of Agriculture. The picture, entitled "Highways and Skyways," was made under the supervision of highway engineers of the Bureau of Public Roads. The work of blasting, grading, and surfacing on high mountains and in narrow canyons is portrayed, and the film ends with views of some of the finished highways leading over the Continental Divide. This production is the first of a series dealing with roadbuilding work in the national forests of the United States.

# MECHANICS *of* VISUALIZATION

*A Department Conducted by*

AUSTIN C. LESCARBOURA, *Managing Editor of The* Scientific American

In this department appear each month discussions of the important materials of visual instruction —projectors, films, stereopticons, slides, screens, cameras, lenses, and other items of equipment on which the non-theatrical exhibitor should possess authoritative and impartial information. It should be distinctly understood that all expressions of opinion emanate from Mr. Lescarboura, and that MOVING PICTURE AGE takes no stand upon the opinions expressed in this department.

? What problems are handicapping you in your visual instruction work? Mr. Lescarboura stands ready to answer by correspondence the questions of any subscriber pertaining to equipment, when the inquiry is addressed to him at the office of MOVING PICTURE AGE and is accompanied by stamped, addressed envelope —*The Editor.* ?

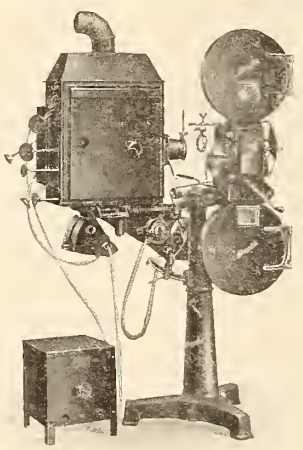
## THE PROFESSIONAL PROJECTOR

THE LAST type of projector to be reviewed in our brief survey of projecting equipment is the professional or theatrical machine, which represents the highest development of projection. It is the type that must be used when the requirements are beyond the scope of the semi-professional type and the other types of projectors. On the other hand, it should be resorted to only in instances where the smaller and less expensive types will not do.

Primarily, the professional type is a theatre machine. It is intended for use where the audience runs up into the thousands and, consequently, a large screen must be filled. It must be used in large auditoriums, for large outdoor shows, and for large churches. Its use calls for a fireproof booth and a licensed operator, if the various state and municipal ordinances are to be complied with, not to mention the fire underwriters' rulings. The operation of a theatrical-type projector is obviously more involved than that of the smaller machines, hence it calls for a higher degree of mechanical skill.

There are various offerings of the professional type, but in no other instance is the standardization of motion-picture apparatus as marked as in professional or theatrical projectors. Essentially, the usual offering has a heavy stand, a large lamp house, a motor drive, enclosed fireproof film magazines, and the intermittent mechanism. Of late years the incandescent type of lamp house has been gaining ground, and it is recommended in preference to the arc lamp for small and even moderate throws. It is simpler to operate, the cost is lower, the screen results are more uniform, and the lamp is noiseless, emitting no fumes and giving off far less heat. The operating conditions are considerably more healthful and comfortable.

Using the usual celluloid film, the professional projector has every possible safeguard against a film fire. It is provided not only with fireproof magazines and fire-quenching rollers that prevent a fire from getting into them, but also with some form or other of fire shutter that swings out of the path of the beam of light from the lamp house, and permits it to pass through the film, only after the latter has attained a sufficient speed. Should the speed drop below a point considered safe, the fire shutter drops down into the path of light and cuts it off from the retarded film.



The Simplex, One Type of Professional Projector

The motor drive is regular equipment with professional projectors, but if desired the hand drive only may be used. The latter form is preferable when the projector is to be used for traveling shows, in which case there is insufficient current supply for operating the motor as well as the lamp. For traveling shows, too, it is possible with most offerings to obtain an aluminum pedestal or stand so as to reduce the weight materially without affecting the solidity of the machine.

The price of the professional type of machine may range all the way from $370 for the smaller hand-driven models, up to $500 and over for the heavier, motor-driven models.

## SOME POINTERS REGARDING INCANDESCENT LAMPS

THE ARC lamp is doomed, so far as projection equipment is concerned. Up until a short while ago it was generally believed that the arc lamp would survive for large theatre installations where the throw and the size of the screen were extremely large. But recent developments have demonstrated beyond a doubt that in the very near future we shall have incandescent lamps available for any throw any size of screen. Meanwhile, the purposes of non-theatrical projection, in which we are primarily interested, can best be served by the incandescent lamp.

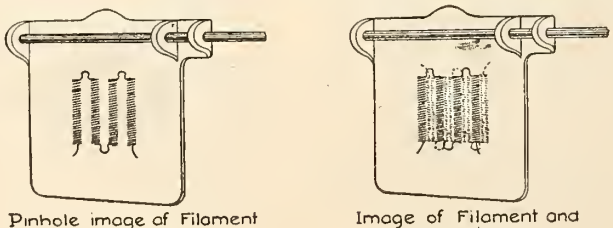
An incandescent lamp has certain inherent advantages over any other form of illuminant. Once the light source is correctly located at the focal point of the condenser, it stays put. For this reason it is not necessary to use a larger source than the minimum required to obtain results, thereby saving current. Freedom from color and shading effects at the edges of the screen is also obtained by reason of the light source remaining fixed. It does not require constant attention of the operator. The light from the incandescent lamp is steady, tending to reduce flicker. It is emitted in that portion of the spectrum to which the eye is most accustomed and most sensitive; therefore, it is neither trying nor tiring.

Of course it is clean and noiseless. Carbon arcs make considerable noise with their sputtering and humming, and give off considerable carbon dust, which is apt to scratch the films and cause wear of the machinery parts. No fumes arc emitted by the incandescent lamp, and the amount of heat given off is lower than with other types of illuminants. The incandescent lamp works equally well on alternating and direct current, and it enables the use of the more efficient two-wing shutter.

But the advantage of the incandescent lamp that appeals most strongly to the projectionist is the ease of control. Expert knowledge is necessary to set up the outfit and keep it in satisfactory condition, but the actual operation requires less attention than the arc, thus allowing the projectionist to pay more attention to the projection of the picture itself.

In addition to all these advantages, the cost of operation is less than with other light sources. For example, if a 40-ampere direct-current arc, operating from a motor-generator, is replaced by a 900-watt incandescent lamp operating through a transformer, and assuming that the machine operates ten hours per day, and pays 6 cents per kilowatt hour for power, the total power consumed for the arc lamp and control equipment will be 2,600 watts, and this, added to the carbon renewals, will amount to $751.90 per year; as compared to a power consumption of 990 watts for the incandescent lamp, this, added to lamp renewals, bringing the annual total cost up to $345.81.

There are several sizes of Edison Mazda lamps available for use in professional and non-professional types of projectors. For theatre use and large auditoriums, where a 12-foot to 16-foot picture is desired, the 30-volt 30-ampere, or 900-watt, bulb is the most suitable. For large churches, schools, and so on, probably the 30-volt 20-ampere, or 600-watt, bulb will be satisfactory. For smaller dimensions of screen image such as in 6-foot, 8-foot, and 10-foot pictures, there are the 250-watt, 110-volt bulb, the 300-watt, 28-32-volt bulb, the 400-watt, 110-125-volt bulb, and the 1,000-watt, 110-125-volt bulb. These bulbs can also be employed for stereopticon lanterns. A 1,000-watt, 110-volt bulb will give excellent results in the stereopticon.



Pinhole image of Filament on fire shutter

Image of Filament and mirror image

Method of Testing Adjustment of Reflector So That Reflected Image of the Filaments Appears between the Actual Filament Images

According to Mr. L. C. Porter of the Edison Lamp Works of the General Electric Company, Harrison N. J. (to whom we are indebted for this data), nothing can contribute more to the success or failure of the incandescent lamp in projection service than the alignment of the various elements in the optical train. The instruction sheets accompanying each projector show the

exact setting for each element, and give in detail ways and means of checking the alignment. Suffice it to indicate here the very serious results of improper alignment, and point out the indications thereof.

Two of the elements in the optical train, i. e., the projection lens and the aperture plate, are not adjustable. They are set with extreme accuracy when the projection machine is assembled, and these form the basis of alignment for the rest of the train. While the alignment of the projection lens cannot be altered, it is possible to use projection lenses of different diameters. The greater the diameter, the greater is the quantity of light that will be transmitted.

Now the most important element in the optical train is the condenser. Fortunately, this is set by the manufacturer when the housing is built, and should give the least trouble. However, the whole housing must be adjusted until the condenser lines up properly with the aperture plate and the projection lens. If the condenser is out of line, a more serious loss of light occurs than from any other cause. If the condenser is moved across the axis but a quarter of an inch, the screen illumination is lowered approximately 60 per cent. Slight variations along the axis are not nearly so serious as this.

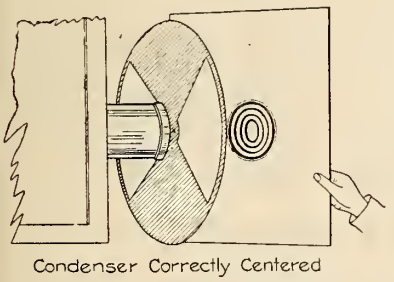
A simple method of checking the centering of the condenser is to take a piece of dark cardboard, or any flat surface, and move it forward and backward in front of the projection lens, until the rings of the condenser are sharply focused on it. The lamp house should then be adjusted until the same number of rings show on each side above and below the center of the condenser image.

While the prismatic condenser is strongly recommended for projection work with incandescent lamps, there are those who prefer to stick to the old plano lenses. The same general principles maintain in the plano set-up.

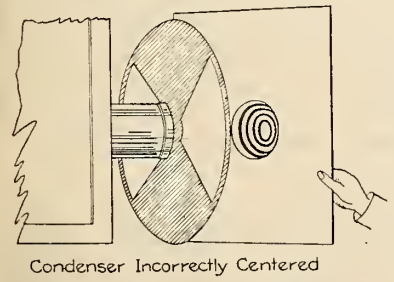
Next in the train comes the lamp. Tests show that if the filament is correctly located on the axis, but moved even a quarter of an inch forward or backward from the proper setting, the screen illumination will be lowered about 12 per cent. The correct distance between the filament of the lamp and the rear face of the lip or edge of the prismatic condenser is 2½ inches, in the case of theatrical- foot or professional-type projector. If the lamp filament is moved across the axis the illumination falls even more rapidly, dropping some 30 per cent for a position only ¼ inch off from the axis.

The exact position along the axis can only be determined by actual measurement with a rule. The position across the axis is determined by observing the image of the filament on a piece of paper held in front of the rotating shutter. The position across the axis is easily checked up by adjusting the lamp until the filament image on this piece of paper is exactly centered in the spot of light projected by the lens. Where the projectors operate at a steep angle so that the lamp is tipped well out of the vertical, the lamp should be turned around 180° daily to prevent the filament from gradually sagging out of shape.

The last element in the optical train is the spherical mirror. The function of the mirror is to reflect the light given off from the rear of the lamp filament, and place it exactly between the actual filament coils. This gives, in effect, a solid light source, and is capable of increasing the screen illumination as much as 60 per cent. One of the accompanying drawings shows the appearance of the filament image on the fire shutter, transmitted through the pin hole in the dowser if a professional type of projector is employed. The mirror should be adjusted until the image reflected by it is exactly between them. Mirrors should be renewed about every 1,000 hours, as the intense heat causes them gradually to lose their reflecting power until they have become worthless for good projection.



Condenser Correctly Centered

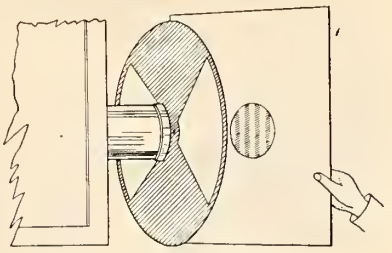


Condenser Incorrectly Centered

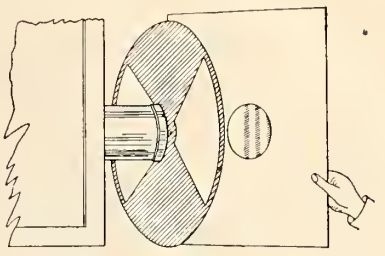
Testing Alignment of Condenser by Means of Piece of Paper Held before Shutter

Once the optics of the projector are correct, it should not be assumed that they will remain so. Adjustable parts will get out of position, hence careful checks of these elements should be made from time to time. All parts of the optical train must be kept scrupulously clean. Finger marks on any of the lenses, or on the mirror, will materially reduce their efficiency. Such losses for dirty glass surfaces may run as high as 15 per cent. and, as there are quite a number of surfaces in the optical train, the total loss might prove to be quite considerable.

## TEN POINTS TO FOLLOW IN INSTALLING PROJECTION EQUIPMENT



Filament Correctly Centered



Filament Incorrectly Centered

Simple Method of Determining Correct Centering of Lamp Filament

YOUR decision to show motion pictures in the school, church, club, community center, or elsewhere is an important one and deserves serious consideration. It is something vastly more important than the decision to instal electric lights or build an extension to the school or buy a motor truck, for the reason that those other kinds of decisions by themselves command sufficient attention to be properly handled, while the decision to instal motion-picture equipment may appear so simple as not to be worthy of particular thought and care. We present here ten points which may well be followed in the installing of motion-picture equipment.

First of all, it is of vital importance that you know the local rules and regulations governing the installing and projecting of motion pictures. Copies of these rules can be obtained from your state authorities, the municipal and the county officials, and the board of fire underwriters. Don't take chances; these rules and laws have been formulated and must be obeyed. While they may seem severe and unnecessary in some instances, nevertheless they are there to be obeyed, and a grave danger is incurred in operating projecting equipment outside these rules and regulations.

Second, you should decide what kind of pictures you are going to show. The celluloid films on standard-size film are available in large variety and numbers, as compared with the safety-standard films. With the former type the fire rules and regulations must be observed, but with the latter these rules and regulations do not apply. Still, it is a question of what films are available for one's purpose in each classification.

Third, you should decide just where your screen is going to be placed, and where the projector will be located.

Fourth, the distance from the projector location to the screen should be measured, since this has an important bearing on the equipment selected.

Fifth, the character of the electric-current supply should be investigated. The electric-light company had best be consulted for full data as to the kind of current, its voltage, and so on.

Sixth, a number of permits may have to be obtained. There is the building-department permit, if the installation is to be in a sizable city. This permit should be obtained for the installation of the projector and booth, if a standard film is to be employed. Then there is a permit from the building department for wiring, if special wiring is required. Again, there is the question of insurance. The details of the installation had best be taken up with the insurance company so as to have no possibility of flaws in the insurance policies. Finally, licenses should be obtained from the police or fire department to operate the projector unless you are going to employ a licensed operator.

Seventh, the projector situation should be studied with care. Write to the various projector manufacturers for their suggestions, literature, and prices. Don't hesitate to ask them for their technical aid. It is their business to see that you obtain the correct equipment.

Eighth, after deciding on the best projector, buy it after you have secured the necessary permits. It is well to buy the booth, screen, and other equipment at the same time, thus completing the necessary installation.

Ninth, a licensed electrican should be employed to wire the projector, the booth, and such exit lights as may be required by local ordinances.

Tenth, be sure to instal the necessary fire extinguishers, such as the carbonic-acid type, pails of water, sand, and hand grenades, if inflammable film is to be employed.

All these points may seem too involved and too fussy, but such is not the case. Some persons buy automobiles and never trouble themselves to secure liability insurance, with the consequence that they may strike somebody, be sued for heavy damages, and find their income and property attached for many years to come. Again, they may not bother with tire chains and non-skid tires, with the consequence that they court trouble. All these things are troublesome and fussy, true, but why not play safe? So the ten points should be followed as a matter of genuine safety and comfort in the long run.

# HIGHLIGHTS

*Film Reviews by the Editor, with Brief Film Comments by Other Members of the National Academy of Visual Instruction*

## THREE SHORT SUBJECTS

IN "A Citizen and His Government," two reels, is found ideal material for use with Americanization classes. The young foreigner is seen arriving on the boat from Europe, and at the end of his inland journey he is met by a friend who had previously made the venture and is now a loyal American. On the following day the newcomer is shown about the city by his well-informed friend, and this trip is made the occasion for a series of questions the answers to which show how important a part the national and municipal governments play in the welfare of American citizens. Street lights, water systems, public parks, schools and libraries, churches, hospitals, recreation centers—all of these are pictured to illustrate the extent to which government stands for the protection and general welfare of the citizen.

While this production would have some degree of effectiveness with groups of American children and older persons, its primary use should be in the instruction of foreign-born candidates for citizenship as to their daily and innumerable obligations to their national and local governments. These impressionable people should be taught that governmental protection and assistance are not magic gifts, but are legally authorized features of American life, and are paid for by taxes and by allegiance to the United States flag rather than "the flag they left behind."

I wish that the production had distinguished between the benefits bestowed by national government and those furnished by state and municipal governments, rather than let the film give the impression, as it does, that blessings flow only from Washington. Also, let me comment that the average American optience might be inclined to deride mentally the statement that the American citizen in this picture, who owns his own home, pays in taxes "less than I earn in a week." But the film is decidedly meritorious for its purpose, and delivers a message that should be served to every immigrant before his impressions have been formed and his ideals perhaps lowered.

And here are two one-reel subjects prepared by the American Red Cross—"Apple-Blossom Time in Normandy" and "'Neath Poland's Harvest Skies." While these are little more than scenics, yet they do give a satisfying glimpse of rural French life and also of the harvesters of Poland. One would only like to believe that the happy conditions here shown now obtain in Poland. Also, watch "'Neath Poland's Harvest Skies" for several of the finest photographic effects it has been my pleasure to see in many weeks. How any human being susceptible to the influence of beauty can claim to be cold on the subject of motion pictures is such a paradox!

These productions are distributed by the Society for Visual Education, 806 West Washington Boulevard, Chicago.

THE EDITOR

## OUR MISTAKE

IN the July issue of this magazine appeared a review of the film "The Power Within," but through error the name of the distributor was omitted. "The Power Within" is distributed by Pathe Exchange, Inc., with main office at 35 W. 45th Street, New York City, and branch offices in all principal cities of the United States.

## *For the* FARM BUREAU

THE THREE films discussed here are among the increasing amount of material now being produced specifically for the use of farm bureaus and other rural institutions.

"Joe McGuire" (4 reels), is an interesting and amusing drama of the farm youth who finally realizes that co-operative shipping is the only method by which the farmer may realize a commensurate return on his products. The picture is primarily propaganda for co-operative shipping; but it is also an attention-holding drama, with humor and deeper emotions and scenic value and, yet more important, the fascination that always attaches to a sympathetic and competent portrayal of plain rural life. Of course the villain's duplicity is revealed, Joe marries "the only girl," and the optience goes home content. But tell me, Mr. Producer—will the more romantic element among the hundreds of people who view this film be content with the mere sight of Joe racing madly up the road toward his "Valley of Heart's Delight" and the subtitle "And they lived happy ever after," instead of the usual more detailed climax? On the other hand, perhaps the public will welcome this dearth of sentimentality; at least the matter is worth thinking about.

Suffice it to say that "Joe McGuire" is of such quality that it should be warmly received in every rural community. The lesson is excellent, the interest is competently sustained, and the picture carries an atmosphere of simple wholesomeness that many a theatrical producer has striven in vain to achieve.

"The Decennial Celebration at De Kalb, Illinois" (2 reels), portrays the pageant conducted by the De Kalb Farm Bureau on the occasion of its tenth anniversary. The long parade is shown, and the various features of the program that was carried out during the day. While this picture will naturally have more personal interest for the farm-bureau groups of Illinois, it is well worth using in every farm-bureau meeting as an example of enthusiasm in the work and of true co-operation.

"Henry Buys a Farm," in two reels, is the first rural comedy ever produced from the point of view of the farmer. Henry is nipped by the idea that he will purchase a country place and live in the real comfort supposed to accompany the acquisition of a farm. The real-estate agent sells him a place that, according to the description, is equipped with everything from carpets that sweep themselves to a tractor operating under control of a switch in the dining-room. But when Henry and his wife have arrayed themselves as all book farmers are arrayed, and have reached the locality mentioned by the agent, they find a woefully ramshackle establishment that would have disgraced any owner.

The ensuing adventures in Farmdom will be enjoyed by every rural citizen who has been forced to sit through the average comedy dealing with life on the farm. Henry and his wife are remarkably adept at doing things backward, and the attempted execution of the Sunday dinner is a bit of real sport for the optience, not to mention the many others. At last, when the couple are about to go gunning for the real-estate agent, he appears with the information that they took possession of the wrong farm, and then all is serene.

These three films are distributed by Homestead Films, Inc., 7510 N. Ashland Avenue, Chicago.

THE EDITOR

## BRIEF FILM COMMENTS

KING APPLE'S ENEMIES. Reel, 1. U. S. Dept. Agr.—Introduces some of the most common insect pests and harmful parasite growths involving apples. Control measures are carefully pictured. One of the best films of its kind.

CHARLES ROACH,
*Iowa State College.*

COLOSSUS OF ROADS. Reels, 2. Firestone Tire Co.—Primitive man used animals to carry burdens and do work, but modern man digs the ore and makes powerful engines to carry all sorts of loads. This film shows the metal being first cast into ingots, later to be shaped into all parts of these powerful motor trucks. The part are made by machinery and then assembled partly by hand. Each truck is tested on the track and then given a "rough and ready" test, after which it is sent out to serve man. This is an excellent type of industrial picture.

A. L. THOMAS,
*Alabama Polytechnic Institute.*

OUR DAILY BREAD. Reels, 1. General Electric Company.—This is a very satisfactory reel for showing wheat harvesting and flour manufacture, and for showing how machinery has replaced hand labor. Contrasts between the two are shown all through the reel. Various methods of harvesting grain, of threshing, and of milling are given.

RUPERT PETERS,
*Kansas City (Mo.) Public Schools.*

MAKING THE DESERT BLOSSOM. Reels, 2. U. S. Bureau of Education.—This is a picture taken in eight or ten of the western states showing clearing of land, methods of irrigation, modern planting and harvesting of crops, picking and packing of fruit for shipping, stock-raising and dairying. The picture has typical western scenes.

R. F. EGNER,
*University of Utah.*

## Exit the White Elephant!

*(Continued from page 12)*

Violin Solo—"Kol Nidrei" (Bruch), Mr. Elwood H. Bear
Sermon—"The Little Word That Spoiled the Picture"
Prayer
Motion Picture—Part 6
Hymn—"How Gentle God's Commands"
Benediction
Postlude

We have experimented with all sorts of pictures—scenics, travelogues, educationals, and drama. We find that the drama is the most satisfactory. It holds the crowd and also is more useful in the service. The drama affords the preacher more preaching contacts than does the other type of picture. In the four years' time we have used a great number of pictures, some of which have been exceptionally good. Those that stand out are: "Hulda from Holland"; "The Primrose Ring"; "Prince and Pauper"; "Seventeen"; "The Bluebird"; "A Son of Democracy" (Chaplin series of Lincoln pictures); "Homespun Folks"; "Hearts of Men"; "The Stream of Life"; "The Call from the Wild"; "The Miracle Man"; "A Message from Mars"; "Twenty Three and One Half Hours' Leave"; "The Poor Little Rich Girl," and "Rebecca of Sunnybrook Farm."

"How do you deal with objectors?" We have no objectors among our own constituency. The few that we had at first have been soundly converted. There are plenty of objectors among the members of the churches that are not using pictures. But we consider them an asset; every time they criticize some one comes to investigate—and they go away approving. The knocker is a publicity agent, and publicity is something that the church must learn how to use.

And that brings up that very important item, publicity. It's poor business to light the motion-picture candle and put it under a bushel. Put it on a hill and then ask the public to look at it! We began a campaign of display advertising when we instituted the use of pictures. The results have been such that advertising has now its regular place in the annual budget. The business slogan "It pays to advertise" should be adopted by the church, and particularly the church that is trying to interest the non-church man through the use of motion pictures. Just what we did is best shown through the following sample of our advertising, run in Saturday's paper:

**THE PSALMIST SAID,**

"I was glad when they said unto me, 'Let us go unto the House of Jehovah.' "

**You May Have the Same Experience**

If you will worship tomorrow at the

**First Congregational Church**

**11 A. M.—Morning Worship—11 A. M.**

**SERMON BY THE PASTOR SOLO BY MAURICE PHILLIPS**
"Investing your Influence" "Invocation" (Mariani)
**Junior Sermon Also. Anthem by the Choir.**

**7 P. M.—GREAT COMMUNITY EVENING SERVICE—7 P. M.**

**"The Bluebird" in Moving Pictures**

Maeterlinck's great drama. A sermon in itself. A wonderful piece of photography.

MARGARET E. SANGSTER SAID (In the Christian Herald): "'The Bluebird' is the sort of picture that cannot fail to do unlimited good."

**SERMON TOPIC,** "Let Us Be Happy"
**SOLO BY F. C. ROWLAND,** "Hold Thou My Hand"

"How do you finance the service?" is a question that is most frequently asked. That is a very simple matter. The regular Sunday-evening offering takes care of all expense and leaves a comfortable balance for the church treasury. *This balance averages about five times as much as the average evening offering before we used pictures.* It is interesting to note that the offerings now, in the fourth and fifth year of our pictures, average about double what they did during the first year. The size of the audience of necessity


# FARM FILMS

FOR

**Farm Bureaus**
**Farmers' Institutes**
**Agricultural Schools**
**Rural Churches**
**Granges**
**Community Clubs**
**Boys' and Girls' Clubs**
**Short Courses in Agriculture**
**And other gatherings of farm folks**

***Our Agricultural Motion Pictures Will Do Three Things for You:***

They will get a crowd for you at your meetings.

They will teach a hard lesson in an interesting and convincing manner.

They will entertain your audience.

***Educational Films:***

"1921 National Swine Show Winners."
"Chinch Bugs and How to Control Them."
"Horse Sense," the breaking and training of colts.
"Forward Farm Bureau," membership campaign picture.

***Story Films:***

"Spring Valley," a five reel farm photoplay.
"The Homestead," about farm management.
"Golden School Days," shows advantage of consolidated schools.
"Farm Bureau Pageant."
"Farming in One Lesson," a farm comedy.

A continual Production of New Pictures.

Send for a complete list of our agricultural films giving description and rented prices.

We handle Acme Motion Picture Projectors and Acme Auto Generators. With this outfit pictures can be shown anywhere regardless of light current. Let us tell you about them.

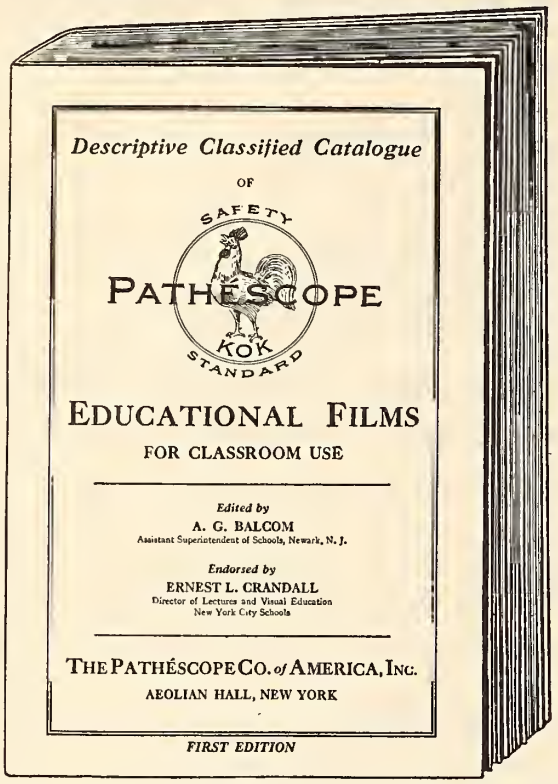
**Homestead Films, Inc.**

***Producers and Distributors***

**7510 North Ashland Avenue**
**Chicago, Ill.**

# The First Text Book of Educational Films

## Prepared by leading Educators for the use of others




**Listing 575 Available Subjects**
**With 2127 Cross-References**

All printed on 28 m/m, SAFETY STANDARD, slow-burning film
Can be used on any SAFETY STANDARD Projector without fire-proof booth or licensed operator.
Can *not* be used on any Theatrical Standard Projector.

**The greatest list of *available* Educational Films ever published.**

Containing 245 pages 6″x9″ of Title Lists and Descriptions
Double Index. (1) By Classes. (2) By Alphabetical Titles.

**Furnished Free to all Schools using our Safety Standard Film Service. To others at $2.00 per copy.**

Prospectus containing 16 sample pages furnished gratis.

## THE PATHÉSCOPE CO. *of* AMERICA, Inc.

EDUCATIONAL DEPT.

**AEOLIAN HALL, 35 West 42nd Street, NEW YORK**

AGENCIES AND BRANCH EXCHANGES IN PRINCIPAL CITIES


remains about the same, for the church has always been full. Of course the cost of pictures has increased also.

What are our conclusions after four years' use of moving pictures? This work gets the people; it develops a regular attendance. The church is always full, and one sees the same folks there night after night. That regular Sunday-night optience is largely from what were previously non-church people. The family pew is again established. Father, mother, and the children all go to church together. And from that crowd many have come into the church membership. Among that number is a prominent city official, another is a leading physician, another a popular business man, another a contractor who is now our Sunday-school superintendent, etc.

But encouraging reports come also as to the effect of the service upon the many who may never unite with this particular church. A garage man reported how men come into the garage and speak of our service. An employer told how a young man in his service was simply transformed as the result of a chance attendance at the service. He and "his girl" were on their way to a film theatre when they passed the church, and, noticing that pictures were to be shown, decided to go there instead. The employer said, "I don't know what the preacher said, but he certainly got under that boy's skin!" And the preacher could reach the boy only because the pictures brought him to the service!

These efforts with films reacted favorably upon the whole church. We now find it easier to raise the annual financial budget. The attendance at morning service and Sunday school has increased. The church leaders have been convinced that the church can reach the outside man and that it is the business of the church to try to reach him. This step has been a great thing for the preacher. It has changed the evening service from a heartache to an inspiration, and it has taught a conventional Congregational preacher how to popularize his message without making a monkey of himself.

Just one word of advice. Motion pictures should be used as an instrument of service, and not as medicine for a sick church. *Films are not a cure-all for a church that is afflicted with dry rot; neither are they a means of re-establishing a pastor who has failed to "make good."* But if the church is broadminded and healthy the motion picture offers a new and effective means of service.

*The Authoritative Guide*

Send for your copy if you are not on our mailing list. Everything in motion apparatus for taking, making and projecting Motion Pictures.

Cameras for schools, colleges, scientific expeditions and general commercial work.

Projectors for schools, churches and the home. All accessories.

A copy of the Bass Book of Cinema Apparatus means money in your pocket, so don't fail to send for one today.

**BASS CAMERA CO.,** Motion Picture Division 109 N. Dearborn St., Dept. 210, Chicago, U.S.A.

# Motion Picture Films

***For Every Occasion***

CLEANLINESS
EDUCATIONAL VALUE
ENTERTAINMENT
DIVERSITY
CO-OPERATION

***Write for our Catalogues and all details regarding our service.***

**FINE-ART FILM CO.**

738 South Wabash Avenue Chicago, Illinois

# APPROVED FILMS *and* THEIR SOURCES

**New Releases of Travel, Literary, Industrial, Topical, and Comedy Subjects**

## Films for the Church, School, and Club

*The following list of approved pictures, reviewed, endorsed, and listed by the National Motion Picture League, with executive headquarters in New York City, is published for the purpose of stimulating a greater demand for pictures not only suitable for adults, but wholesome for children of all ages. By the aid of these weekly lists the general public may select a high-class show, schools and churches may arrange suitable programs, and theatre managers may book the better class of pictures. It is very necessary for the operator to make all cuts suggested below, in order that the films may be wholesome for children and young people. These omissions are suggested in order to save otherwise splendid, wholesome pictures from rejection. Pictures not suitable for this list receive no comment.*

**(Addresses of exchanges given below)**

### FAMILY FILMS

**Recommended for Young People and Adults**

**Nanook of the North.*** Reels, 6. Producer, Robert J. Flaherty, F. R. G. S.; exchange, Pathe. Remarks: An epic of the Eskimo, showing Nanook and his family in their struggle for existence; trip by dog team in howling blizzard, on the water in the kyak, Nanook constructing an igloo, spearing salmon through the open ice, capturing a walrus, catching seal, etc., scenes of home life.

**Our Leading Citizen.*** Reels, 5. Producer and exchange, Famous Players-Lasky Corp. Remarks: Thomas Meighan and Lois Wilson in story adapted for the screen by George Ade. Dan Bentley, lawyer, goes to war and returns a hero. He refuses to be the tool of the local politicians in his candidacy for congressman. He proves the victor and wins a bride. Cut scenes of drinking and fight.

**The Glory of Clementina.*** Reels, 6. Producer and exchange, Robertson-Cole. Remarks: Pauline Frederick. A little child brings happiness into the lives of a man and woman who had forgotten there was such a thing as love. Cut scenes of woman smoking.

**Watch Your Step.*** Reels, 5. Producer and exchange, Goldwyn. Remarks: Cullen Landis and Patsy Ruth Miller. Young man, thinking he has killed a policeman, flees to western city. Here he meets and falls in love with the daughter of the man he works for. Just as he is confessing to the girl about the killing, his father arrives and he learn that the policeman survived. Cut scene where old man glares at girl's legs as she enters automobile.

**A Case of Identity.** Reels, 2. Producer, Stoll Film Co., Ltd.; exchange, Educational Film Exchanges. Remarks: The adventures of Sherlock Holmes, from story by Sir Conan Doyle.

**Horse Tears.*** Reels, 2. Producer and exchange, Universal. Remarks: Century Comedy, featuring "Queenie," the equine star. Cut sub-title, "I don't want a crippled husband."

**Tips.*** Reels, 2. Producer and exchange, Universal. Remarks: Century Comedy, featuring Baby Peggy, who takes the part of a bell boy. Cut sub-titles about "bootleggers."

**Circus Days.*** Reels, 2. Producer, Campbell; exchange, Educational Film Exchanges. Remarks: Children seeing circus posters start a backyard circus. Cut scenes of little girl dancing and losing her dress.

**The Cat and the Pig.*** Reels, ⅔. Producer, Fables Pictures, Inc.; exchange, Pathe. Remarks: From Aesop's Fables of the same name. Moral: "Some people are never satisfied."

**Hidden Temple Dance.*** Reels, 1. Producer, Prizma; exchange, Music Films, Inc. Featuring Martha Graham.

**Screen Snapshots No. 25.*** Reels, 1. Producer, Federated; exchange, State Rights. Remarks: Irene Castle as judge in dance contest. Monty Banks, Molly King, Eugene O'Brien open headline on Bowery, Baby Ivy Ward playing with her doll and roller skating; scenes showing how a cameraman risks his life taking pictures; Kathlyn Williams and her husband, Charles Eyton, manager of Famous Players Studio, Lloyd Hamilton.

**The Maverick.*** Reels, 1. Producer and exchange, Kineto Co. of America. Remarks: Romantic reflections of an old saddlehorse, beautiful scenic views.

**Screen Snapshots No. 3.*** Reels, 1. Producer and exchange. Pathe. Remarks: An array of motion-picture stars—Carmel Myers, Bessie Love, Ruth Clifford, Pauline Starke, Colleen Moore, Baby Peggy, Bryant Washburn, Anita Stewart, Buster Keaton, Director Paul Scardon, Miss Dupont, Clarence Badger, Marie Prevost, Harry "Snub" Pollard, Marie Mosquini, and Nell Shipman among her wild animal pets.

**Javanese Dance.*** Reels, 1. Producer, Prizma; exchange, Music Films, Inc. Remarks: Martha Graham in Javanese dance.

**That's Nature for You.*** Reels, 1. Producer, Post Nature Picture Corp.; exchange, Famous Players-Lasky Corp. Remarks: Beautiful scenic views of waterfalls, rivers, the sky, etc. Cut sub-title containing the word "devil."

### LITERATURE FILMS

**Recommended for Classroom Instruction**

**Washington Irving.*** Reels, 1. Producer, Charles Urban; exchange, Kineto Co. of America. Remarks: Great American Authors Series. Bust of Washington Irving, site of birthplace, home at Sunnyside, Irvington on the Hudson, burial place at Sleepy Hollow Cemetery; first part of Rip Van Winkle, enacted; short outline of the Legend of Sleepy Hollow, Ichabod Crane and the Headless Horseman.

**John Greenleaf Whittier.*** Reels, 1. Producer, Charles Urban; exchange, Kineto Co. of America. Remarks: Great American Authors Series. Grandfather's clock, scenes of story; birthplace, home, burial place; The Haunted Bridge; Academy of Amesbury, Mass., scenes from The Barefoot Boy and Maud Muller with quotations.

**Shakespeare's Country.*** Reels, 1. Producer and exchange, Community Motion Picture Service. Remarks: Birthplace, school, grammar school for five centuries, Anne Hathaway's cottage at Shottery, Trinity Church where poet is buried, American Window, Avon River, Shakespeare Memorial a library and theater combined, monument, Harvard House, Avonbank, Red Horse Hotel, Y. M. C. A. Inn, Warwick Castle, Cæsar's Tower, Castle Bridge, Mill Street, St. Mary's Church, west gate and Lord Leicester's hospital, East Gate, ancient Saxon, Leamington Spa, Wilverton lawn used by Y. M. C. A. for soldiers.

**A Fairy Foreland.*** Reels, 1. Producer, Burton Holmes; exchange, Famous Players-Laskey. Adaptation of Tennyson's poem, "The Brook." Views of brook and quotations from poem.

**The Land of Evangeline.*** Reels, 1. Producer, Burton Holmes; exchange, National Non-Theatrical Motion Pictures. Remarks: Port Royal founded in 1605 by French; taken in 1710 by English; now named Annapolis; boy scout drill; inspection; historic village of Grand Pré, a French school in Arcadie, in early June the land of Evangeline is glorious with apple blossoms; spraying trees to prevent blight; country life; numerous quotations from Longfellow.

### RELIGIOUS FILMS

**Features of Sunday-School Progress in South America.*** Reels, 1. Producer and exchange, Community Motion Picture Service. Remarks: Tenement-house group being brought to Sunday school by young people, two classes of boys using Spanish graded lessons, two classes of girls, beginners' class of second M. E. Sunday school, teaching use of sand-table, organized class of young men, sewing for poor children.

## Exchanges Mentioned in This List

**How to Obtain Any Film Mentioned**

The list gives the exchange distributing the film. Write to the address of the main office, given below. Whenever street address is not given, inquiry should be made of MOVING PICTURE AGE.

**Arrow Film Corp.**
220 West 42d Street, New York City

**Community Motion Picture Service**
46 West 24th Street, New York City

**Educational Film Corp. of America**
729 Seventh Avenue, New York City

**Famous Players-Lasky Corp.**
485 Fifth Avenue, New York City

**Federated Exchange**
220-28 W. 48th Street, New York City

**First National Exhibitors Exchange**
729 Seventh Avenue, New York City

**Goldwyn Distributing Corp.**
469 Fifth Avenue, New York City

**W. W. Hodkinson Corp.**
527 Fifth Avenue, New York City

**Kineto Co. of America, Inc.**
Irvington-on-Hudson, New York

**National Non-Theatrical Motion Pictures, Inc.**
232 West 38th Street, New York City

**Pathe Exchange, Inc.**
35 West 45th Street, New York City

**Prizma, Inc.**
71 West 23d Street, New York City

**Robertson-Cole Distributing Corp.**
1600 Broadway, New York City

**States Right**
(Write to producer)

**Universal Film Manufacturing Co.**
1600 Broadway, New York City

# "GETHSEMANE"

**Directed and arranged by J. E. Holley**
**Richly Titled in Prizma by Paleologue**

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**One of THE VOICE OF THE LAND series of 52 exquisite single reel features, bringing the Bible Land to the screen, especially prepared for theatrical release.**

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". . . a beautiful and impressive picture . . . a far more powerful influence for good we believe, than any Easter sermon that was ever preached."—The New York Tribune.

". . . in every respect a most impressive picture . . . splendidly photographed."—The Exhibitors Trade Review.

*For territory or world rights address:*

## SPORT FILMS

**Salmon Fishing.*** Reels, 1. Producer, Field and Stream; exchange, National Non-Theatrical Motion Pictures. Remarks: Restigonche River, New Brunswick, paddling up-stream, casting the fly, the rise of a twenty-four-pound salmon to a dry fly, beaching the fish, comparison between flies used.

**Golf.*** Reels, 2. Producer and exchange, National Non-Theatrical Motion Pictures. Remarks: Golf course, tee, fairway, green, bunkers, traps; how to play the game, out of a trap with niblick; game originated in Scotland; Mr. George McLean demonstrates use of clubs—driver for driving from tee, proper grip, brassie for long fairway shots, mashie for lofting niblick for traps and bunkers, putter for green; golf terms explained, par, birdie, medal play, match play; Huntington Golf Club, following professional game played by Alex. Pirie, Willie MacFarlane, Nick De Mane, George McLean.

**A Day's Trout Fishing in the Catskills.*** Reels, 1. Producer, Field and Stream; exchange, National Non-Theatrical Motion Pictures. Remarks: Fishing party starts for a day's outing, giving the dry fly a drink of oil to make it float, catching trout in a mountain stream, Indian method of broiling trout, Indian dug-out made of a single log, poling down the rapids.

**A Day with the Blues off Long Island.*** Reels, 1. Producer, Field and Stream; exchange, National Non-Theatrical Motion Pictures. Remarks: Throwing chopped-up bait overboard to attract fish, fishing for blue-fish with black-bass tackle, camping party traveling over the week-end in automobile with trailer, building a house in ten minutes, catching fish for dinner, breaking camp.

**Catching Striped Bass off Montauk Point, Long Island.*** Reels, 1. Producer, Field and Stream; exchange, National Non-Theatrical Motion Pictures. Remarks: Miles of fishing ground off the rocky coast of Long Island, catching striped bass, over the deep blue sea to Rock Island after Tuna fish, block tin squid used, landing fish weighing from twenty to thirty pounds.

**A Fast Life.*** Reels, 1. Producer, C. L. Chester; exchange, Educational Film Corporation of America. Remarks: British Guiana, Patamonan Indians, Indian babies, sugar growing, primitive methods of squeezing out poisonous liquid from tapioca, making a flap-jack, two-story thatched houses, parrots, Potaro River, launching the boat into the rapids (cut sub-title, "I'm darned glad"), thrilling ride in canoe through the rapids.

**Make or Break.*** Reels, 1. Producer, Sport Pictorial; exchange, Arrow Film Co. Remarks: Throwing the javelin, tossing the discus, hammer throwing, shot putting, relay race; running 100 yards in 9⅗ seconds, world's record; high hurdlers, pole-vaulting, making world's record of 13 feet, 2 inches; out-jumping their own height; scissors leap.

**Lessons in Swimming as Taught at Annapolis.*** Reels, 1. Producer, Burton Holmes; exchange, National Non-Theatrical Motion Pictures. Remarks: Land drill, showing various movements of body in swimming, demonstrating in water, back stroke, proper kick, correct breast stroke, side crawl, trudgeon stroke, racing back stroke, right and wrong ways of diving, how to rescue and break the hold of a drowning person, on neck, wrists, body, reviving by different methods.

**Boys.*** Reels, 1. Producer, Town and Country Films Corp.; exchange, Arrow Film Co. Remarks: Sport Pictorial Series. Mumbly peg, follow the leader (slow-motion photography), skinning the cat from the old apple tree, the old swimming hole; Boy Scouts of America, camp, signaling, building camp fire, cooking, hiking, first aid, skiing, swimming, rowing.

**Fiddlers and Acrobats.*** Reels, 1. Producer, C. L. Chester; exchane, Community Motion Picture Service. Remarks: The Island of Useppa in Gulf of Mexico, shark hunters; Theodore, the baby pelican and his family, fiddler crab building a subway, catching a sting ray, bound for real sport in the Taipor waters, fishing.

**Winter Pep.*** Reels 1. Producer, Artclass Pictures Corporation; exchange, Goldwyn. Remarks: Sport Review, winter sports at Montreal and Lake Placid in the Adirondacks.

**Arms and Legs.*** Reels, 1. Exchange, Arrow. Remarks: Sport Pictorial. Baseball, high jump; B. J. Wefers, great jumper and runner; football at Syracuse University; handball at Brighton Beach, N. Y.; tug-of-war at Wellesley; country boys playing leap frog; M. J. McGrath tossing 56-pound weight; college rowing; auto races at Danbury, Conn. Slow-motion photography.

**Record Breakers.*** Reels, 1. Producer, Artclass; exchange, Goldwyn. Remarks: Scenes of annual championship games held at Franklin Field, University of Pennsylvania. Relay races, 400 yard sprint, hurdles, high jump, broad jump, pole vault, javelin throw, etc.; many scenes photographed with slow-motion camera.


# MOTION PICTURE USERS

SCHOOLS, churches, institutions, manufacturers and other non-theatrical users, contemplating the purchase of motion picture machines and films, should obtain a booklet of valuable information which is supplied without cost by

The Associated Manufacturers of Safety Standard Films and Projectors, Incorporated

Suite 1421, 440 Fourth Ave. New York City

# MINUSA Portable Screens

**The most highly developed reproducing surface in the world. Its marvelous reflecting power is a proven asset in the non-theatrical field.**

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World's Largest Producers of Motion Picture Screens.

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*Please say, "As advertised in MOVING PICTURE AGE," when you write to advertisers.*

## GEOGRAPHICAL FILMS

### Recommended for Classroom Instruction

**Sunshine Hour with the Children of Japan.*** Reels, 1. Producer and exchange, Community Motion Picture Service. Remarks: Walks down Main Street, duster peddler, basket-weaver, Japanese movie houses, gymnastics for boys, goose-step, taking baby to the park, one idea of football, goldfish peddler and where he bought the fish, varieties of calico, fan-tail and lion-head fish, women diving for oysters, fishermen.

**The Indian Empire.*** Reels, 1. Producer and exchange, Nat. Non-Theatrical Motion Pictures. Remarks: Indian Empire three and three-quarter million square miles, all kinds of climate, Himalayas source of all its rivers, Indus, Ganges valley, Deccan region; chief crops are wheat, millet, picking tea in Ceylon, raising jute; over eighty languages spoken in India, political divisions, fifteen British provinces, native states governed by native princes under supervision of England, historic buildings of Delhi; Taj Mahal, the treasure of Agra, building of marble inlaid with stones, religious procession in Tanjore.

**Nature's Babies.*** Reels, 1. Producer, Charles Urban; exchange, Kineto Co. of America. Remarks: Kineto Review, Kaieteur Falls, Falls of Amatuk, tourists' trip up the river with natives in native boat.

**Unknown Switzerland.*** Reels, 1. Producer, Robert Bruce; exchange, Ed. Film Corp. of America. Remarks: Peasant life, views of Matterhorn, in the heart of highest Swizerland, cows with bells, a glacier, party ascending Alps, safe descent by railway.

**Watching the Wayangs.*** Reels, 1. Producer, Burton Holmes; exchanges, Famous Players-Lasky and National Non-Theatrical Motion Pictures. Remarks: Java, street scenes, payong or parasol of rank, native prince, close-ups on market days, artists in archery; Wayangs or shadow-pictures show heart of Orient, man working leather marionettes behind screen; native movie theatre, sub-titles sung or shouted, stories given from Hindoo classics, orchestra; Surabaya or Commercial City, port, canal and slip, Dutch steamer for next port with Chinese labor on board.

**A Journey through the Valley of Heart's Desire.*** Reels, 1. Producer and exchange, National Non-Theatrical Motion Pictures. Remarks: Santa Clara Valley; San Jose, city of homes, busy streets, auto camp for tourists, school buildings; University of Santa Clara; Stanford University, alma mater of Herbert Hoover; early missions built in 1777, where Edwin Harkham wrote "The Man with the Hoe"; blossom-time, Saratoga festival; gathering golden apricots; one-third of all prunes grown come from here, 25,000 trays spread to dry, canning produce, factory scenes.

**Santa Fe, the City Different.*** Reels, 1. Producer, Burton Holmes; exchanges, Famous Players-Lasky and National Non-Theatrical Motion Pictures. Remarks: First great westward trail used by trapper and mountaineer, cenotaph to men who died in Civil War; Kit Carson, pioneer fighter; present day quaintness, state museum, post office, and hotel built on pueblo and colonial style of architecture; second oldest city in U. S.; palace of first Spanish governor, capitol, annual fiesta, Indian floats, Spanish conquistadores, Franciscan Friars, relics of bygone days, Indian tribal dance.

**Normandy.*** Reels, 1. Producer, Prizma; exchange Selznick. Remarks: Cut subtitle about betting on the horse-race. Normandy hotel, Deauville, and views of Normandy in color.

**As Old as the Hills.*** Reels, 1. Producer, Robert Bruce; exchange, Ed. Film Corp. of Amer. Remarks: Scenes taken in England, Wales, and Switzerland; churchyard at Stoke Poges where Gray wrote his famous elegy, quotations from elegy; ruins of Tintern Abbey and Dundagil by the Cornish Sea; Castle of King Arthur, 1300, now overgrown by scarlet briers and a feeding place for cattle, ruins of the old banquet hall; Castle of Chillon on Lac Leman, Switzerland.

**The City (New York City).*** Reels, 1. Producer, Post Nature; exchange, Famous Players-Lasky. Remarks: Picturesque views, Walls St., Broadway, Fifth Ave., skylines, towers, parks in winter and summer, river scenes, bridges by moonlight; colored views of sky, outline of towers and spires.

**Rural Java.*** Reels, 1. Producer, Burton Holmes; exchanges, Famous Players-Lasky and National Non-Theatrical Motion Pictures. Remarks: Rice farms, flooded terraces, family life, carrying water in bamboo, rural scenes; Kapok tree, where fluffy stuffing for sofa pillows is obtained, gathering, sorting, and preparing the silk fiber; chincona tree, removing bark and roots to obtain quinine, quina or bark gives name to remedy for fever, tree received Spanish name from first lady who was cured of fever.

**Our Volcanic Neighbors.*** Reels, 1. Producer, Post Weekly Travel Series; exchange, Community Motion Picture Service. Remarks: Diagram showing Panama during teritary period, North and South America joined by large strip of land, many islands of West Indies of coral formation; Dominica with its 365 rivers, rocks and boulders remain as results of volcanic action of other periods, numerous water-falls; expansive Roseau valley, luxuriant vegetation, mountains, cultivation of lime tree chief industry, orchards, individual carriers, process of opening rinds to remove oil; Boiling Lake, an active volcano, growing cocoa, gathering pods and beans, drying and shipping.

**St. Kitts, British West Indies.*** Reels, 1. Producer and exchange, Community Motion Picture Service. Remarks: Mother colony, area 68 square miles; Basseterre, the Island metropolis, town square around which are grouped the leading stores, Pall Mall Square, Church of St. George dates back to 1670; distant view of Nevis, fishing colony, return of boats with day's catch; Brimstone Hill; dismantled fortress 10 miles from Bassterre, construction of which was begun in 1690; St. Eustatius, Dutch island near St. Kitts.

**Nevis, British West Indies.*** Reels, 1. Producer and exchange, Community Motion Picture Service. Remarks: Birthplace of Alexander Hamilton, early home in ruins; Old Fig Tree Church where Admiral Horatio Nelson was married, still used as place of worship; St. Eustatius, quaint Dutch possession, once captured by English; Orangestad, only town on island; ascending an ancient volcano.

**Wandering through Ancient Winchester.*** Reels, 1. Producer and exchange, Community Motion Picture Service. Remarks: Quaint town clustered around old cathedral, gate of old Roman wall, King Alfred's former capital, statute, oldest house, the Dog and Duck Inn, Butter Cross, through the old King's Gate, Deanery and Norman Arches marks of antiquity and beauty, cathedral and flying buttresses, fine architecture, graveyard, view from dean's garden, Norman houses, River Itahen, Wolvesey Castle, St. Catherine's hill, St. Cross Church, quaint costume, playing bowls, buttery hatch, wayfarer's dole.

**A Pathless Wilderness.*** Reels, 1. Producer, Prizma; exchange, State Rights. Remarks: A desert traveler, city of Ghardaia, oasis, water never so fresh or foliage so luxuriant as there, cemeteries, horse market. Place Marche, natives giving thanks for first rain in nine years; traveler, refreshed, resumes his journey.

**Seville in Fair Time.*** Reels, 1. Producer, Burton Holmes; exchanges, Famous Players-Lasky and National Non-Theatrical Motion Pictures. Remarks: Cut scene of young people drinking wine. Seville, Spain, churches, Giralda Tower, burial place of Columbus, street scenes during fair, near views of Queen Victoria of Spain, famous Civil Guards, on the Prado and Corsa, casillas or small social centers erected during fair time, Spanish dancers by the first families, lace headdresses, Spanish beauties in holiday attire.

**Pathe Review, Vol. 3, No. 131.*** Reels, 1. Producer and exchange, Pathe. Remarks: River Beautiful, Ausable River, near Keeseville, N. Y., gigantic groove cut by river, sandstone floor, chasm 70 feet deep; Florida celery farm, protecting plants with tar paper, packing and shipping to market; cliff dwellers of France, colored views of L'Esterel where Alps reach out to west, solid rock construction, tunnel-like streets dating back to ancient Romans: "Basketball Aces," slow motion of difficult shot "The Flying Jenny," jarave-jarave dance of Tarascan Indians of Mexico.

**At the Wailing Wall, Jerusalem.*** Reels, 1. Producer, Burton Holmes; exchanges, Famous Players-Lasky and National Non-Theatrical Motion Pictures. Remarks: Arcaded streets, markets and shops, water-seller, Bedouins, Sheiks, Greeks, Moslem women, Valley of Jehosphophat paved with grave stones, site of Solomon's Temple now occupied by Mohammedan Mosque of Omar, along the supporting wall the Jews have wailed for years, women and men praying at the wall, no Jew nor Christian allowed within the enclosure since being under Turkish rule, Orthodox costumes of different nations.

**Waters of Destiny.*** Reels, 1. Producer, Robertson-Cole; exchange, National Non-Theatrical Motion Pictures. Remarks: Lake of Memory, crater of old volcano filled with water from snows, small island in midst, Cloud Water Lake surrounded by snow-capped mountains, views of both with fast moving clouds and under different aspects.

**A Parisian Parade.*** Reels, 1. Producer and exchange, Community Motion Picture Service. Remarks: Parc Monseau in residential part of Paris, Pavilion de Chartres, at gingerbread, stall, trees, park prior to 1870 was royal garden, statues of Guy de Maupassant, Gounod, Thomas Chopin, tiny lake, statuettes.

**Pathe Reviews, No. 132.*** Reels, 1. Producer and exchange, Pathe. Remarks: Steaming up Mt. Washington, New Hampshire climbing railroad 6,300 feet high, "Hoos Hoo," story of an owl; Emperor's Tea Gardens, visit to Kobata Ugi, Japan; Picking, sorting and shipping tea; "The Feminine Touch," students of Teacher's College demonstrate fancy jumping for slow motion camera; Plaza of St. Mark, Venice, pigeons, Pathe color.

**In the Garden of the East.*** Reels, 1. Producer, Burton Holmes; exchange, National Non-Theatrical Motion Pictures. Remarks: Java, picturesque island in East Indies owned by Holland; Tandjong Priok, Batavia, street scenes, steam railway, bamboo trees, the Botanical Gardens of Buiten-Zoorg,

irrigating sugar cane, Chinese ships, bay and fleet of Singapore, junks, old-time vessels, making tapioca, native girls, country scenes, native dance, strolling entertainers, Oriental geese.

**Below the Antarctic Circle.*** Reels, 2. Pictures taken by Sir Douglas Mawson's scientific expedition from 1911 to 1914. Scenes of the South Polar region, icebergs and ice fields, scenes of fierce windstorm, rookery of sea elephants, seals, and penguins.

**The Emerald Isle.*** Reels, 1. Producer, Kineto Co. of America; exchange, National Exchange. Remarks: Glimpses of Southern Ireland, Blarney Castle, Lakes of Killarney, etc.

**Over the Andes.*** Kineto Review. Reels, 1. Producer, Kineto Co. of America; exchange, W. W. Hodkinson Corp. Remarks: A trip in Peru, train climbing into mountains, snow-covered peaks, towering 19,000 feet, views of mining towns, palm trees, llamas, cattle farms, types of inhabitants, etc.; after viewing Lima, the capitol, the train stops at Chesica, and then proceeds along the Rimae River to an altitude of 14,000 feet.

**Wonders of the Yellowstone.*** Reels, 1. Producer, Burton Holmes; exchange, National Non-Theatrical Motion Pictures. Remarks: Touring the National Park, Lake Yellowstone, the Grand Canyon and Falls of the Yellowstone River, etc.

**Going to the Sun in Glacier Park.*** Reels, 1. Producer, Burton Holmes; exchange, National Non-Theatrical Motion Pictures. Remarks: Iceberg Lake, St. Mary's Chalets, motor boating, sun camp, Piegan Pass, Gunsight Pass, Sperry Glacier; fishing on the Flathead among the Blackfeet.

**Climbing a Glacier and a Volcano.** Kineto Review No. 190. Reels, 1. Producer and exchange, Kineto Co. of America. Remarks: Lake Tahoe, tramping through snow up Mt. Rose in the Sierras, snow scenes, a blizzard, on the way to the hut; the volcano of Kilauea, Hawaii, lava caves, visiting crater with its boiling lava and fiery fountains, rivers of molten lava; night scenes.

**The Upper Nile.*** Reels, 1. Exchange, Educational Film Exchange. Remarks: Arid country irrigated by Shaduf, temple of Isis on Island of Philea, ruins of magnificent temple of Karnak, stone statues of Rameses II, step pyramid built 2800 B. C., pyramid of Cheops 4700 B. C., one of the wonders of the world, covers 13 acres, beautiful scenes along the Nile.

**Modern Aspects of Japan.*** Reels, 5. Producer, Burton Holmes; exchange, National Non-Theatrical Motion Pictures. Remarks: Yokohama, Grand Hotel, new piers, Tokio, Central Station, Nihous-bashi, Mitsukoshi big store, panoramas, trolley traffic, Uesio Station, north of rail, tourist hotel at Matsushima

## ZOOLOGICAL FILMS

### Recommended for Classroom Instruction

**Wild Life Studies in Africa.*** Reels, 1. Producer and exchange, National Non-Theatrical Motion Pictures. Remarks: Scenes taken in New York Zoological Park. Siberian tiger, largest of feline family; lion, king of beasts; gorilla, largest of three forms of man-like apes; orang-utan, easily tamed; giant tortoise, 400 years old, comes from Pacific and Indian oceans, almost extinct; elephants enjoying noonday meal and mud-bath, African variety with large ears; ferocious zebra; the Secretary bird, which swallows reptiles whole; African giraffe, is voiceless, hide, one inch thick.

**Wild Life of North America, No. 2.*** Reels, 1. Producer and exchange, National Non-Theatrical Motion Pictures. Remarks: Scenes taken in New York Zoological Park. Raccoon and young, abundant in southern states; American beaver, building dam, winter home; California sea lion, mammal, not a fish; Ivan, an Alaskan bear, 10 feet high; feeding bears ice cream, bathing time, polar bears feed on seal and walrus, enjoys icecold bath; cod-liver oil his favorite beverage.

**Quaint Denizens of the Bronx Zoo.*** Reels, 1. Producer, Kineto Co. of America; exchange, W. W. Hodkinson. Remarks: One of the Animal Kingdom Series. Monkeys at Bronx Zoo, New York; the Red Howler from Brazil, etc., Australian opossum. Second part of reel is one of the "Modern Truths from Old Fables" Series, "The Grasshopper and the Ant." The moral is that it pays to work in the spring of life and store up supplies for the cold days in winter; scenes showing beaver building his dam. Cut two scenes showing cards and poker chips on table.

**Who's Who in the Zoo.*** Reels, 1. Producer, Burton Holmes; exchange, National Non-Theatrical Motion Pictures. Remarks: Strange South American animals, the guanaco, the llama, the condor, the harpy, the carpincho, the tapir, the ant-eater and others. Boating at Tigre near Buenos Aires.

**Birds of the Crags and Marshes.** Reels, 1. Producer and exchange, Kineto Co. of America. Remarks: Kineto Review No. 86. The guillemots, baby fulmar, the cormorants, skillful fishers, scenes taken under water, penguins and pelicans, swan and king fisher, European heron, wild ducks, the phalrope and great crested grebe.

# GOSSIP-GATHERING *on* FILM BOULEVARD

ANNOUNCEMENT is made that the Society for Visual Education, 806 W. Washington Blvd., Chicago, has been appointed national distributor for the entire film library of the American Red Cross. Finally arrangements were recently made by John Barton Payne, Chairman of the American Red Cross, and Harley L. Clarke, Vice-President of the Society for Visual Education.

Films which have hitherto been furnished free of rental to Red Cross chapters, community centers, educational institutions, etc., will be distributed on the same basis by the Society. A second group of Red Cross films, including a number of new subjects just received from abroad, will be distributed for a slight rental charge. Dr. W. W. Atwood, president of Clark University, is in charge of the assembling and titling of the geographical subjects for the Society, while Dr. W. C. Bagley, of Columbia University, is assisting in the editing and assembling of the Junior Red Cross films.

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Mr. P. M. Brown, of the Central Film Company, 729 Seventh Avenue, New York City, states that his organization now has ready for release a three-reel version of Shakespeare's "The Taming of the Shrew." According to Mr. Brown, the subtitles are of such a character that children can readily follow the story, and the costumes and settings capably portray the Venetian period. Announcement is also made that this company is now distributing a three-reel version of the novel "Jane Eyre." The Central Film Company is known to the non-theatrical field as the distributor of "God and the Man," in six reels.

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Homestead Films, Inc., 7510 N. Ashland Avenue, Chicago, has just made public through its distribution manager, Mr. E. L. Bill, an interesting plan for the installing of portable motion-picture projectors. This organization, which has been made official producer and distributor of films for the American Farm Bureau Federation, has, after considerable investigation of various standard portable projectors, chosen the Acme as being especially appropriate for rural showings. On every purchase of an Acme from Homestead Films a 5 per cent discount for cash will be given, and also a credit of 10 per cent of the purchase price will be allowed the purchaser on films in the American Farm Bureau Federation Motion-Picture Library. Proceeds from the distribution of films produced and distributed by Homestead Films are prorated to the state farm-bureau organizations. Films now available in the A. F. B. F. library are as follows: "Spring Valley" (5 reels); "The Homestead" (3); "At the National Swine Show" (1); "Chinch Bugs" (1); "Horse Sense" (2); "Golden Schooldays" (2); "Out of the Shadows" (2; Dept. Agr.); "The Farm Bureau Comes to Pleasant View" (2; Dept. Agr.); "Layers and Liars" (1; Dept. Agr.); "The Happier Way" (1; Dept. Agr.); and "Food for Reflection" (2; Dept. Agr.).

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The Educational Department of the Fox Film Corporation announces that it will release 52 educational films for the forthcoming year, distribution to be started with the month of August. These pictures are to be handled by a force of about fifty salesmen, operating out of the present Fox exchanges. It is stated that the series of instructional pictures has been compiled primarily from the mass of material in the Fox News Library, although there has been no hesitation in producing new film where it was felt the available negatives were not satisfactory. Among the first releases, most of which are one reel in length, are the following:

"Wild Animals of Field and Forest"; "Modern Inventions"; "Modern Astronomy"; "Volcanoes of the World"; "Bird Life"; "New and Ancient Rome"; "The History of Coal"; and "Facts and Fancies of Our Garden Flowers."

Announcement is also made that 120 features in the Fox catalogue are now being re-edited for non-theatrical use, with additions to be made from time to time. This vast amount of material—considering that Fox has many features ideally appropriate for non-theatrical exhibitions—should prove a welcome source of pictures to every non-theatrical exhibitor.

# These Letters Explain Why TWENTY-FIVE POWER'S PROJECTORS Are Used by the City of Newark

OFFICE OF
SUPERINTENDENT OF SCHOOLS
NEWARK, N.J.

April 4, 1922.

Nicholas Power Company,
90 Gold Street,
New York City.

Gentlemen:

I am sending you this expression of appreciation for the service rendered to the cause of Visual Education in the Newark schools by the twenty-five motion picture machines installed by the Nicholas Power Company. Eighteen of these (No. 6A Model) have responded to the call made upon them; so well that not once has there been a disappointment in carrying out the schedule of film lessons so far as the machines were concerned. During that time, nothing has gone wrong with a machine nor has the necessity risen to have a single part replaced.

The Power's Projector, No. 6A, lends itself to our needs splendidly--that of permanent installation and occasional portable work. It is sufficiently solid to give high class projection from the standpoint of steadiness of picture and light enough to be moved without too much lifting and lugging.

During the summer of 1921, the Newark Board of Education gave forty film programs on Americanization in school yards and playgrounds, involving the use of four Power's Projectors. One was mounted on a truck and three were taken from the enclosing booths where they were permanently installed and moved to buildings where the programs were given. There is a great advantage in being able to use 2000 foot reels when programs lasting more than a half hour are given. This saves time in the matter of changing reels.

The projection side of visual education is important and school people who appreciate high class projection--a steady flickerless picture with clear definition and sufficient light--will be attracted to the Power's Projector.

My sole motive in giving you this testimony is that due recognition should be given to excellent service when rendered.

Very truly yours,

A. G. Balcom

AGB/GT Ass't Sup't of Schools.

OFFICE OF
SUPERINTENDENT OF SCHOOLS
NEWARK, N.J.

April 24th, 1922.

Nicholas Power Company,
90 Gold Street,
New York Cify.

Gentlemen:

The State Normal School of New Jersey has just purchased a Power's Projector with the G.E. Unit for Mazda lamps using the 30 volt 30 ampere incandescent bulb on my recommendation, and I have strongly advised the use of your projectors because we have had such good results with them in the schools of Newark, New Jersey. We have not spent one cent for repairs on the Power's Projectors purchased in 1919, and the twenty-five Power's we are now using are thoroughly satisfactory in every respect.

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While the portable machine is suitable for class room work, I strongly advise the use of professional projectors for school auditoriums. This type of machine gives the kind of picture to which we are accustomed in theatres and the films shown are, therefore, far more interesting.

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Very truly yours,

William J. Alexander.

Chief Projectionist,
Board of Education,
Newark, New Jersey.

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NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

## The Slide Route to India

*(Continued from page 10)*

*PRINCIPAL CITIES*

Chowringee Road, Looking over Calcutta
Dalhousie Square, Calcutta
Jain Temple, the Richest Place of Worship in Calcutta
Bridge Across the Hooghly, Calcutta (K)
The Esplanade, Bombay (K)
View of Bombay
Most Magnificent Railway Station in the World, Bombay
Law Court Buildings, Madras
Madras and Harbor (K)

*RELIGIONS*

*Hinduism*

Pilgrims Bathing in the Sacred Ganges Before the Temple in Benares, the Religious Center of India (K)
Who Dies in the Waters of the Ganges Obtains Heaven. Bathing and Burning Hindu Dead at Benares
A Burning *Ghat* on the Ganges at Benares
Hindu Pilgrims Bathing in the Sacred Well of Their God Vishnu
Pillar on the Banks of the Ganges Where Hindu Widows Died
Worshiping Before the Eight-Armed Divinity Siva, Temple of Elephanta, Hewn in the Solid Rock
Beautiful Temple Cut Out of Solid Rock
Worshipers Before an Image in the Temple
The Sacred Cows of India
Sacred Monkeys at Galta
Idol of Hindu Goddess Kali
Gateway and Temple Tower
Car of Juggernaut in Which the Hindu God Krishna Rides, Drawn by Worshipers
Hindu Devotee Doing Penance on Bed of Spikes Near Shrine of Kali
Hermit Doing Penance, Exposed to Midday Sun and Intense Fires
Hindu Fakirs in Front of Temple
A Typical Hindu Temple
Two of the Nine Pagodas. Temple at Madura
Great Temple to Siva at Madura (K)
Hindu Sculptures, Temple of Siva
700-Foot Corridor, Granite Temple

*Mohammedanism*

"There Is No God But Allah, and Mohammed Is the Prophet of Allah." Prayers at Mosque, Ahmedabad
Largest Mohammedan Mosque in the World, Delhi
Devout Mohammedans Prostrate at Prayer Time, Mosque, Delhi
Looking from a Minaret of the Mosque over the City of Delhi
Kutb el Minar, Moslem Tower of Victory—240 Feet High, 47 Feet Diameter at Base
Base of Tower
Multitudes Leaving the Mosque (K)

*Jains*

Jain Temple, Mt. Abu
Jain Temple, the Richest Place of Worship in Calcutta

*Parsees*

Parsees Worshiping the New Moon
Parsee Tower of Silence

Under the heading "Everyday Life" some 37 views are grouped, showing various scenes among the common people. They range from a tiger hunt and native villages surrounded by fences to keep out tigers, to the humble water-carrier, elephants swinging through the city streets, snake-charmers and their pets, an Indian crockery market, a Hindu school, a rajah's state barge, a native bread-seller. These views for a finish bring the pupil into the intimate daily life of these strange people.

Is it worth while to go into so great detail with grammar-school classes? Why not? I find on examination that even the dullest pupil has some conception of the wide variety of races and religions in India; some impression of their queer religious beliefs; a conception of the primitive methods practiced in industries; some idea of the splendor of the native princes; a notion of the way disease and famine are spread; a sense of the grandeur of the lofty Himalayas, and the teeming life of this most ancient of countries, with its own problems. Yet this infinity of detail is learned with less effort than the memorizing from the text of the bare facts about the country, and the basal facts seem to remain of themselves.

I subjoin an examination on the country similar to those I have used for several years. To a pupil using the text alone, it would be extremely difficult and in almost unnecessary detail. Yet an eighth-grade class of over 90 pupils has taken an almost identical test with practically every pupil in the class securing passing rank, and many of those rated "dull" in their daily work making a far better showing than the pupils who were among the brightest in recitation results.

### EXAMINATION ON INDIA

*(Answer any ten questions)*

1. Name three of the principal religions of India. Give a brief idea of one of them.
2. How is India governed? How is it possible for Great Britain, at so great a distance, to keep so many millions of natives in order?
3. What are the principal industries of India? Why are they of so little commercial importance?
4. Account for the wide diversity of races and religions in India.
5. What effect have the Himalayas had on the development of the country?
6. Name three important cities. Mention one or two facts of interest about each.
7. Describe the religious custom of bathing in the Ganges, and how it affects the health of the people.
8. Describe some of the practices of the Indian fakirs. What do they think they gain by such punishments?
9. Tell about two of the following:
   sacred cows
   car of Juggernaut
   snake-charmers
   durbar procession
   crossing mountain rivers
10. What is the Taj Mahal? Why was it built? What is remarkable about it?
11. What differences have you noticed between a Mohammedan mosque and a Hindu temple?
12. Give an idea of the surface of India. Where do we find the highest mountains? Largest plains? Densest population? What is the Dekkan?


# Classified Advertising

**For Sale, Wanted or Exchange classified advertisements not displayed, 5 cents per word. This column affords you a reliable market for disposing of articles which ordinarily are a total loss or for exchanging your outgrown equipment for other desirable material. Be brief. Count your words, multiply the total number of words by five (5) cents and send the amount with your advertisement. All advertisements of less than 30 words are accepted at the minimum charge which is for 30 words.**

MR. NON-THEATRICAL EXHIBITOR—IF YOU ARE contemplating a Film Library, it will be to your advantage to communicate with us for your film requirements. We have a most complete assortment of NEW and USED FILMS for sale, consisting of features, comedies, dramas, educationals, historical, scenics and science. All from single to eight reelers. Jawitz Pictures Corporation, 729 Seventh Ave., New York City.

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WE WILL BUY OR DISTRIBUTE FILMS SUITABLE for the non-theatrical field in Canada. We give standard film service to churches, schools, clubs, etc., and we are always in the market for new or used films, slides, and projection equipment. Write us. Picture Service Limited, 755 Yonge Street, Toronto, Canada.

FOR SALE—PRACTICALLY NEW ZENITH MOTION Picture Projector with slide attachment and carrying case. A good portable outfit which rivals the professional machine for fine pictures. Can be used on 32 or 110 volt current. G. F. Baumeister, Stephenson County Farm Bureau, Freeport, Illinois.

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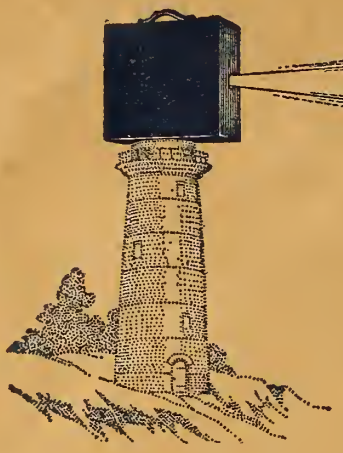


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## For All Non-Theatrical Purposes

## For Educational Motion Pictures

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One thousand feet of film has been run through this BEACON over five hundred times without a tear or a torn sprocket hole.

BEACON owners are daily showing motion pictures varying in size, up to 16 feet wide, and in distance projected up to 90 feet.

The BEACON is made in two sizes, one for safety standard and one for standard film.

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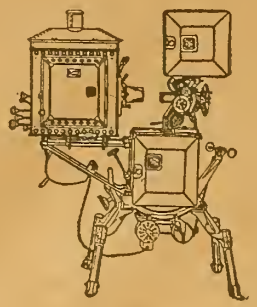
# MOVING PICTURE AGE

VOL. V
NO. 9

SEPTEMBER
1922

THE CAUSE of visual instruction is vital to American institutions. Its significance is such that pussyfooting tactics have no place in its advocacy; there is more need of analysis and constructive criticism than of bouquets, and those who most merit the floral tributes are so absorbed in worthwhile service that platitudinous ceremonies mean nothing. Be positive. When you recognize that a company or association or publication is building a firm foundation for this cause, put your shoulder to the wheel by means of financial or personal co-operation; as for the negative elements, your support is too valuable to be thrown to the winds. And work everlastingly.



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# POWER'S PROJECTORS

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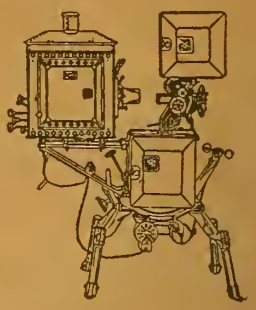

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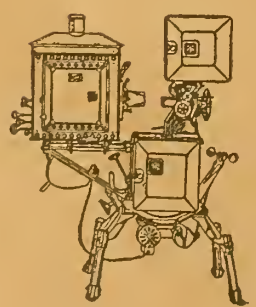
As the largest and oldest manufacturers of projectors we extend a cordial invitation to owners, managers, projectionists and heads of schools, colleges, churches, industrial organizations, etc., to visit our factory. Here you may see all operations which enter into the manufacture of



## POWER'S PROJECTORS

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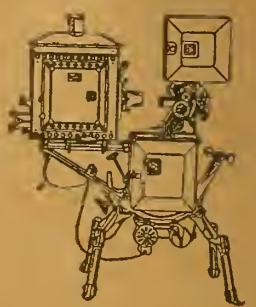
MOTION PICTURE MACHINE



NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
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# A Chat with the Editor

LET me say a word in praise of personal contact; any person who thinks he is thoroughly acquainted with the field of visual instruction can discover his blunder most readily by taking such a trip as I have just completed, visiting users and producers of visual aids from Wisconsin to the Atlantic. . . . Found Prof. Dudley's department at Madison in the confusion incidental to moving to another building. . . . Mr. Ladd, Society for Visual Education, gave me a most convincing demonstration of the new Acme gold-glass shutter. A real step forward, say I! . . . Edwin H. Reeder, in charge of visual instruction in Detroit, was found to be vacationing, but Mr. Frede, Ford Educational Library, was at his desk in Highland Park. Giving away old but permanently valuable reels, he tells me, with purchases of new releases, to encourage the development of libraries; and those who ask for slow-burning stock can get it. That's good business. . . . Mighty fine visit with J. H. Bryan, of United Projector & Film Corporation, Buffalo; enthusiastic over his proposition, ready to work with everyone for the improvement of conditions, keen for ways of doing his work better and for helping others on their problems. And with Mr. Potter, Spencer Lens, who also is ready to give as well as take. . . . Oh, the joy of those alluringly green Mohawk Valley hills to one who must abide on Illinois plains! . . . On to Rochester, home of the unparalleled Eastman Theatre. Bausch & Lomb and the Gundlach-Manhattan Optical Company are both alert to forward the work of visual instruction in all institutions. . . . Albany next, for a fine visit with A. W. Abrams and an inspection of probably the finest and most comprehensive slide department conducted by any state in the country. This visual educator has thoughts that should be printed, framed, and hung above the desk of every user of visual aids who does not let simple efforts toward sound pedagogical results have precedence over spectacular exhibitions of little significance. . . . Then through the glorious Berkshires to Boston, to discover that Mr. Curtis, of the Copley Prints, and Mr. Perry, famous for his Perry Pictures, are watching the increased activity in the use of all visual aids. . . . And finally down to New York City, just at the inauguration of the August heat wave, where the sidewalks radiated the wilting heat and the innumerable orangeade stands were veritable life-saving stations. First, an enjoyable chat with Mr. Will Hays, which is discussed on the Editorial Page. New York dealers in visual-instruction equipment display an enthusiasm and enough new and strong plans for the Fall to inspire one. For instance, Arthur James, editor of Moving Picture World, has severed that theatrical connection to associate himself with National Non-Theatrical Motion Pictures, Inc., and he states that he has extensive plans that are to be put into immediate effect. A number of concerns are projecting affiliations that will enable them to distribute their materials on a broader scale; at least two concerns are bringing out new types of projectors, and so the story goes. Incidentally, I renewed acquaintance with a non-theatrical film distributor who has been doing a remarkably successful business this last year. Some reasons for his success—reasons that have peculiar significance for both distributor and exhibitor!—are discussed on the Editorial Page. The theatrical distributor's attitude in regard to our field is interesting: he is glad to handle non-theatrical business, but he balks whenever there is danger of displeasing the exhibitor, who is none too happy as it is. And yet—Fox, for one, is frankly entering upon extensive non-theatrical work, and right now Universal is producing "Little Red Riding-Hood."

THE EDITOR

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# EDITORIALS

IT HAPPENED IN OLD NEW ENGland, in a town familiar to thousands of graduates of its university, and a community where those sprung from Mayflower stock wear the distinguishing mantle more seriously than do the equally blue-blooded descendants who have drifted to more truly democratic hamlets. We were discussing welfare institutions, and finally the old family church was mentioned. Casually we inquired what attendance it had on Sunday evenings.

"Oh, you know we don't have Sunday-evening services there any more!" replied the head of the family complacently.

"But don't you find that your members gradually drift over to other churches that do make some provision for them on Sunday evenings?" we insisted.

"Not at all! The churches are all closed Sunday nights!" was the assured reply.

But five minutes later, when the subject of motion-picture theatres was mentioned, his complacency was thrown off like a cloak. "It's a terrible thing the way the people here flock to see the pictures. Sunday isn't a day of rest any more; it's simply an especially good chance to take in another film. It's getting so that the young folks down to church are spending Sunday evenings that way the same as the unchurched!" And, while our hostess was quick to detect the source of our amusement, the host entirely failed to understand the occasion for levity in this instance of a community that seemed to be morally skidding.

The fallacy was laughable, but the condition involved is extremely serious. Here is a community ranking above the average in intelligence and in love of the finer things, and a center of learning; and yet on the one day devoted entirely to God's praise it bars its temples of worship at sundown and denies all who come in search of spiritual comfort. How could one expect that the result would be anything else than what it was? The churches were closed; but the film houses were open, and at least a person could live in hopes of seeing a worthwhile picture. What about the girl who rooms, for instance, and has no place in which to entertain her company? We assert that that girl and her companion are better protected, from the point of view of society, in the film house than when roaming about on the streets. This is no brief for open film houses on Sunday evenings, a condition that is controlled by local legislation. It is a blunt arraignment of the community whose churches are so unappreciative of and unresponsive to their moral responsibilities that members of the community attend Sunday-evening film showings in the theatres as an alternative.

What can be done? There are several possible solutions, any of which are well worthy of trial. If Sunday-evening church services fail to draw reasonable attendance, and the film theatres are crowded, it takes no brilliant mentality to deduce that the film theatre has some attractive quality that is lacking in the church service. Is it that the church does not sustain an element of human interest in its meetings—deals too much with the abstract? Any live pastor can remedy that defect, for it lies entirely with him how dull or how vital his talks are. Does the congregation wish illustrated services? A series of stereopticon sermons has proved to be the answer in many cases; any subject may be chosen, and the cost is more than covered by the collection. Perhaps it is decided that the church can supply the evident deficiency only by installing motion-picture equipment and showing clean and morally significant films on Sunday evenings. Every issue of MOVING PICTURE AGE depicts the experiences of pastors who have come to this conclusion, and then have gone on to crowded Sunday-night meetings and the satisfaction of serving in a broader way. Finally, if the individual churches in the community hesitate to install any of these proved methods, the least they can do is to secure some central auditorium and conduct union services of such a nature as to prove attractive and valuable to those who are now turned away from their own temples of worship.

Why should we mince words? *The community whose churches are closed on Sunday evenings has fallen short in its moral obligation to its citizens; but the responsibility rests directly with the churches, each of which could have stood by the God-given conception of his temples as places of spiritual communion at least throughout the hours of the Sabbath. What right has any church to complain of the onslaught of evil when it bars its doors to spiritually thirsting ones at the very hours when pleasure and frivolity are beckoning most beguilingly?*

Visual instruction offers a legitimate source of interest through which any church may conduct attractive and crowded Sunday-night services. Let the religious institutions that have been turning their members toward recreation resorts on these nights awake to their obligations and their opportunities, and use for the glory of God and the strengthening of his Kingdom a power whose potentialities have been primarily utilized toward superficial purposes.

[NOTE: Reprints of this editorial are being made, and copies are to be sent to religious leaders in every state in the Union. You who are already applying the advantages of visual instruction to your religious efforts unquestionably know of churches that should be awakened to the situation discussed here. If you will kindly furnish us with the names and addresses of pastors and laymen who could profitably think upon this topic, we will gladly forward copies of this editorial without mentioning who had suggested the names.—THE EDITOR.]

THIS PAGE HAS CONTAINED SEVeral discussions on the dollars-and-cents value of the real service that can be rendered by the non-theatrical distributor to his customers. The subject may well be reverted to in the light of a recent conversation with a distributor who has done a remarkably successful business in the non-theatrical field during the last twelve months. When a non-theatrical distributor shows a large number of contracts, each for twenty, thirty, or forty weeks of programs, and his books indicate an incredible rate of return on the entire investment, he would classify as successful, wouldn't he? But what about this distributor's methods?

"This is what usually happens," he replied, "according to what my customers tell me afterward. A man will book a picture, and finds that it is satisfyingly clean. Other experiences have made him skeptical, and he thinks that the next picture from me will be sure to contain objectionable material; but he tries it again. But often the second picture, or at least the third, convinces the exhibitor that he can actually depend upon the material I send him; and then, of course, he is glad to contract with me for a long series of programs.

"How do I secure such material? There is only one possible method: I go over every foot of every picture before I accept it. If it only needs a little cutting here and there, I do that myself; if the cutting demanded is so great as to undermine the story, I refuse to take the picture. What right have I to try to rent to an exhibitor a picture containing scenes that will counteract the purpose for which he rented the film? He is paying me for the type of picture that will help his work; the minute I fail him, how can I hope to receive his business? Theoretically this plan is ideal; and in practice it has resulted in bringing me a steady flow of business during the dull period. I know perfectly well who the concerns are that do not edit their films and delete objectionable scenes. I can't help knowing who they are, for some of my best customers now are exhibitors who have come to me, narrated their difficulty in securing properly edited pictures from this or that concern, and signified a willingness to give my service a trial. I value a customer too much to force him to leave me because I will not give him what he orders."

The distributor picked up a small roll of film upon his desk; unrolling it, one could see that on one side the sprocket holes had been torn out for a distance of about three feet.

"I wish we could find the answer to this problem," he finally commented. "I could save money myself and pass the saving on to the exhibitor in the form of reduced rentals if we could educate those exhibitors who damage film so regularly. I don't think it is a lack of knowledge; it appears to be simply carelessness coupled with indifference as to the damage done to the film. It is not inspiring to think that educators and religious leaders can permit such treatment of material that they have agreed to return in good condition."

Nothing can be added to what he has said in the preceding paragraph, for the whole story is there. But it is something that can be thought about to good advantage, both from the ethical angle and from the point of view of financial benefit.

It might be of advantage to every non-theatrical exhibitor to inform the Editor whenever he receives a film that is objectionable, giving the title of the film, the character of the censorable material, and the name and address of the concern. Communication with the organization from this office would undoubtedly improve conditions, for usually getting results is only a matter of securing the attention of the proper person; and thus an unsatisfactory situation can be bettered. But do not hesitate to demand that your films be clean when you place your order, for no non-theatrical distributor who is a real business man can expect to be paid for a service he fails to render.

OUR RECENT TRIP TO NEW YORK included a visit with Mr. Will H. Hays, president of the Motion Picture Producers and Distributors of America. The conference, while brief, was somewhat indicative of the probable trend of events when further steps are taken to correlate one phase of motion-picture work with the efforts of educators and others in visual instuction.

Our discussion of problems was brief. Mr. Hays confined himself closely to the thought presented in his speech before the National Education Association at Boston, reading directly from a printed copy of it several times. This procedure was acceptable enough, for Mr. Hays has not studied the non-theatrical field over such a long period that he is prepared to discuss it extemporaneously. But the sections quoted by the motion-picture executive, skillfully as they were drawn, reflect very clearly a certain lack of comprehension of the non-theatrical field, a lack that will only be remedied when Mr. Hays' staff includes *an adviser or executive who has conducted non-theatrical exhibitions and who has the genuine non-theatrical point of view.* For example, Mr. Hays emphasized these paragraphs:

> Further, it may be true that in some places there is friction between theatre owners and the schools and churches, caused by competition developed by the schools and churches and believed unfair by the exhibitors. The fact is, the exhibitors of the country approve and favor educational films for classroom work. They have not looked with favor on the semi-educational films that would be shown in church or school without charge therefor, and have objected to the non-theatrical use of the theatrical or amusement film.
>
> This is natural. The theatre owner pays national and state tax on his theatre, a license fee, an extra insurance premium, and other special levies in order to run his business and provide for the essential amusement, and it was obviously unfair to him to create a competition to draw the same audience with or without charge into places which have no such burdens.
>
> In developing fully the value of educational pictures which are semi-instructional and semi-entertaining, the fundamental rights of the exhibitor and his value and importance in the situation must always be considered.
>
> This does not include pedagogic films, of course, or religious films which are solely for the use of churches. The exhibitors have very definitely made plain their position on this matter in the resolution passed at the national convention of the Motion Picture Theatre Owners of America, in Washington, in which they said that they have no objection to strictly educational and informative films in schools or religious films in churches, but do resent the unfair practice of using theatrical films of solely amusement character in non-theatrical institutions in a way which injures the theatre owner in his effort to provide entertainment for the public.

According to the first paragraph, the exhibitors are glad to see strictly educational films used in the classroom, but want semi-educational and amusement pictures shown exclusively in the theatre. The natural conclusion, then, would be that they wish the educational film to be confined to the classroom as strictly as the entertainment material is kept within the theatre. But what are the actual facts? Consider "Nanook of the North," a most remarkable production portraying life in the Arctic regions. This very wonderful film has not a pretense of a plot, and its subject-matter immediately classifies it as a strictly educational production. But the human-interest and scenic value of this picture is great, and therefore "Nanook of the North" will be exhibited in every large theatre in the country before the educational field, in which it properly belongs, has an opportunity to rent it. In other words, a fence is to be erected between the educational field and the entertainment field, but to the exhibitor is to be extended the privilege of reaching over the barrier and appropriating whatever looks good to him. *Does Mr. Hays think that such a basis of action will meet the approval of intelligent educators?*

The second quoted paragraph needs little comment. Of course we understand that the exhibitor pays various taxes, and that he is endeavoring to protect the value of his investment. It is that very fact that sharpens the question of the analytically minded citizen who inquires, "What business has an institution for public service, such as a school or church, to give first consideration to the financial interests of an individual or class when the mental or moral welfare of the public is involved?" A theatre owner is entitled to all sympathy and co-operation in striving to make his enterprise successful if the service he renders the community is good; but the minute any one individual or group thinks that the community functions, or can be forced to function, with the sole aim of swelling the income tax of that individual or group, then indeed has the machinery of sane community progress been braked and its gears shifted into reverse!

The third paragraph states that "the fundamental rights of the exhibitor and his value and importance in the situation must always be considered" in developing educational pictures. Does that mean that no educational film will be produced that has a spark of human interest or dramatic value? What about the filming of literature and history? Does Mr. Hays actually believe that "A Tale of Two Cities," "A Son of Democracy," and similar invaluable historical and literary subjects should be made inaccessible to the school because the exhibitor is afraid the children will become interested in them and will therefore not be present at his theatre that night to see "The Loves of Pharaoh" or "Foolish Wives"? We hope we have misconstrued the meaning of Mr. Hays' words at this point; certainly he cannot believe that the exhibitor can hope to dictate the specifications of educational films, for he impresses one as being a thinker. We readily grant that the members of Mr. Hays' organization are at liberty to produce only educational films that do not harm the interests of the exhibitors; but if these producers do not satisfy the educator's demand for such literary, historical, and other educational material as is mentioned above, other producers will supply the deficiency, and the result will not be changed.

And what about religious films? The fourth paragraph reads in part: "This does not include pedagogic films, of course, or religious films which are solely for the use of churches." Does this mean that only literal interpretations of Biblical stories shall be considered as "religious films which are intended solely for churches"? This interpretation being the most logical, and the assumption being valid that no theatres would consider screening this admittedly church material, what are the facts? Simply and significantly this: The Bible pictures produced by Sacred Films, of California, started their run at the Capitol Theatre, New York City, late in 1921; and at the annual convention of the Motion Picture Owners of America—*the very session at which this body drew up its resolution protesting the use of amusement films in schools and churches!*—the pictures screened at the delegates' official banquet included "Gethsemane," one of a series of films photographed in the Holy Land by the Geographic Film Company. On what grounds can the exhibitor protest the use of tenth-run dramatic films in the religious field when he is glad to secure for first run these strictly religious subjects?

We would like to bring to Mr. Hays' attention certain facts the consideration of which will be distinctly helpful in solving the non-theatrical problem that he faces. First, the educational field will never agree that it is not entitled to use such semi-educational motion pictures as its curricula seem to require. If the screen version of "Black Beauty" does not properly belong on the classroom or auditorium screen, then the original publishers of the book were remiss in not keeping this book out of all libraries, so that each child might be forced to purchase the volume at the corner bookstore. Again, let us repeat the thought that this problem needs even more than the sympathetic hearing and the capacity for constructive work for which Mr. Hays is noted: it demands the efforts of one who has run a projector for non-theatrical audiences; who has rented films for classrooms or church showings; who knows that an educational film may range in subject-matter from maps and statistics to dramatic material, and that some of the strongest film sermons ever screened by progressive pastors have contained neither Scripture story nor oriental accoutrements. We want to see Mr. Hays' efforts accorded the heartiest and fullest co-operation by workers in the non-theatrical field; but only the assistance of one who knows the ground through experience will enable the executive to find the most direct and permanent route to his goal.

Within the next one or two years we are to trace the development of an interesting situation. Our personal angle regarding Mr. Hays and the Motion Picture Producers and Distributors of America—the association that pays his salary—is that his employers took unto themselves several inches more than they had bargained for. Here are the possibilities: Mr. Hays will go through with his program; meaning that both theatrical and non-theatrical conditions will be reasonably adjusted, and that confidence in the film world will be re-established. Or, Mr. Hays' association will not consent to his program when it pinches in certain places; meaning that Mr. Hays will cease to function actively and the public will be convinced that the film world is not attempting to keep faith. However things go, there is but one constructive step for every non-theatrical worker to take now: place your faith and confidence in the person that merits it; and that is most certainly Mr. Will H. Hays.

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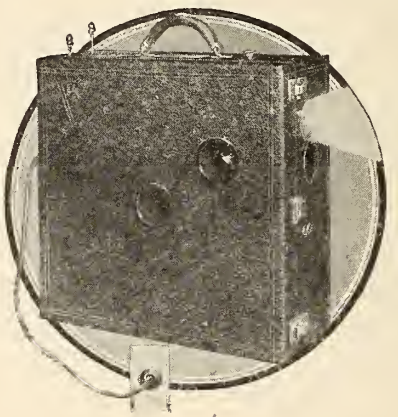

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No. 9

Moving Picture Age

SEPTEMBER
1922

# ASK *the* EDUCATOR!

The Editor

YOU have seen it happen yourself, if you are familiar with the field of visual instruction. A film producer, his attention caught by the steadily accelerating activity of educational institutions in the use of motion pictures, decides to capitalize the opportunity by producing educational films. Usually he utilizes the news reels and other odd material he has at hand in the preparation of his initial reels; in some cases the producer, with a somewhat sounder understanding of the requirements of educational material, formulates, as best as he can in consideration of the training he has had, scenarios of educational films that ought to serve the needs of educators, and thereupon produces the films.

Too often, no matter what method is employed, the result is the same. The producer, although finding some demand for his product, sooner or later begins to feel that his productions have not definitely filled the want for which they were intended. And why not?

Well, have you ever yet written to a tailor to send you simply "a suit of clothes"? If you did not give definite specifications as to measurements, style, color, weight, you would certainly be surprised if the tailor sent you anything but a letter of inquiry. And yet the producer has simply made "educational films," and has turned them loose upon the market with the optimistic hope that they will "fit something, somewhere"!

However, I hasten to assert that the producer is entitled to credit more than blame; without this unguided production of educational pictures the field of visual instruction would have nothing by which to establish its standard, whereas now it can at least point out what is acceptable and also what is not satisfactory. When the educator has indicated to the producer his true needs, then the producer may make a fresh start with the assurance that his productions answer a tangible rather than an undetermined need.

The questionnaire reproduced here has been circulated solely for the purpose of collecting the best thought of visual educators on the educational film. The published opinions merit the careful study of every user of visual aids and every producer of educational films, for they go far to indicate the status of such films in the eyes of those best qualified to judge. The earnest visual educator will be glad to study these conclusions for the furtherance of his own work; the alert producer will seize upon the material because he recognizes the opportunity to be guided instead of working in a direction that may prove futile.

The questionnaire is reproduced for the benefit of those visual educators who now wish to express themselves on the subject. Some of the institutions most prominent in the use of educational films will be glad to accept this last-minute opportunity, and the entire field will benefit by the contributions of thought.

In alphabetical order, we first hear from A. G. Balcom, Assistant Superintendent of Schools, Newark, N. J., who is in charge of visual instruction in the Newark public schools. He mentions the film "Henry W. Longfellow" (one reel, Kineto Co. of America) as one of a number of films containing great pedagogical effectiveness. The picture was used in a literature course, and 75 per cent of the film was devoted to action and 25 per cent to subtitles. The subtitles Mr. Balcom considered competent in fact material, grammatical construction, and scope. As for the character of the action: "The action is good, barring the injection of the note to the village blacksmith from the children, 'I love you!'" What constituted the effectiveness of this production was that "it gave in a straightforward, simple manner worthwhile facts concerning Longfellow's life." A feature possibly hampering the effectiveness of the film was "the excessive blowing of smoke by the village blacksmith."

Mr. Balcom discusses in detail his thoughts on the subject of making films that are right:

> I have very clearly in mind the matter of producing pictures in the not-far-distant future. My thought is to base such a picture on school activities, having especially fine photography and good settings with titles that carry the sequence of the subject and that are linked up properly to the pictures that follow each. I do not believe that there will ever be evolved a cut-and-dried principle that will govern the production of pictures for school use, any more than there is at present a particular principle or scheme for teaching a subject. The human element enters into all of this, and consequently there must be scope for individuality and for originality.
>
> An important matter is the selection of a title for a film—quite as important as selecting the text for a sermon. Every subtitle and every picture should reinforce the thought involved in the title; every stroke of the hammer should

## THE EDUCATIONAL FILM

*Part I*

Of so-called educational films (including industrials) that you have used in the classroom, what is the name of the one film that seemed to possess the greatest pedagogical effectiveness?.....
Who produced it?.....Number of reels?.....
In what subject was the film used?.....
What per cent of the film was devoted to action?.....; to diagrams?.....; to animated drawings?.....; to maps?.....; to subtitles?.....
Were the subtitles competent in fact material?.....; in grammatical construction?.....; in scope?.....
What can be said regarding the character of the action? .....; of the diagrams?.....; of the animated drawings?.....; of the maps?.....
What pedagogical qualities constituted the effectiveness of this film? .....
What features hampered the effectiveness of this film?.....
If you were to edit this film for further classroom use, exactly what changes would you make to give the picture greater educational value?.....
Remarks: .....

*Part II*

Supposing you were to produce for your institution a film on .....(choose a subject in which you now have classes), how many reels would it contain?.....
How would you combine the material to be presented; what would be the plan of procedure?.....
What per cent of footage would you devote to each of the various elements such as examples and demonstrations, animated drawings, subtitles, etc.?.....
Would you pay especial attention to subtitles in regard to frequency, length, and content?.....
What educational features would you particularly emphasize as being the essential material upon which the teaching worth of this film would depend?.....
Remarks: .....

force the nail home. The amount of footage devoted to animated drawings, etc., would depend upon the character of the picture. For instructional purposes a thousand-foot reel is quite ample. It is sometimes desirable to use only 200 feet of film, and often desirable to stop the film and amplify the message that it contains through explanations and questions.

It will be just as difficult in producing a film for instructional purposes to get one that will appeal to all as being satisfactory as it is to write a textbook that has universal satisfactory appeal. I have found that films that have been rated as excellent by some teachers have been adversely criticized by others. However, there are certain fundamental principles that will apply to the production of films. There are many sources of information used by the best teachers. The film is only one source; therefore, we should not expect the film to show all that there is to be taught about a subject. The film should be supplemented by other sources of information. The primary purpose of the film, particularly in the field of the elementary school, is to furnish a definite visual background in the subject it illustrates. It is far better for the teacher to develop a subject, using this visual background, than for the film to contain all of these details. I can see a reason for the use of the animated drawing. There is some question in my mind as to the use of the map in film form. As there are really very good maps covering every section of the globe available for pupil's use, why the expense of showing another map? My contention is that there is no justification for undertaking to teach details in film form that can be just as well had, and certainly more economically, in other ways.

This would be my idea of what a good geographical film should contain: (1) Possibly a map showing location of country as regards latitude and longitude and approximate distance in miles from another well-known country or countries. (2) An animated drawing showing factors that make for the climate; for instance, winds, ocean currents, and latitude. (3) Animated drawing showing main physical features of the country, including mountains, rivers, plains, valleys, and indentations of seacoast. (4) A picture showing the customs and habits of the people in several sections of the country. (5) Pictures showing the principal productions from an agricultural and industrial standpoint. (6) Pictures showing glimpses of two or three of the large cities or towns.

Of course, the character of the picture would depend largely upon the use that would be made of it. Such a picture as I have outlined would answer the purpose of giving general geographical information to the elementary- and high-school pupil. If one wanted to have an intimate touch of a particular industry in that country, then another type of picture would be involved.

### Suggestions from Mr. Bowman

Principal Earl C. Bowman, of the Parker High School, Parker, Indiana, selects the safety film entitled "Always Right" (one reel, Ford Educational Library) as the picture that seemed to possess the greatest pedagogical effectiveness. "Possibly 90 per cent" of the production was devoted to action, and the remainder to subtitles. The action was "sufficient to bring out the point," and the subtitles were competent in fact material, grammatical construction, and scope. The picture was effective in that it "held the attention and appealed to an already-developed interest." No handicapping features were noticeable. Mr. Bowman states that if he were to edit this film for further classroom use he might "add a few more situations similar to the ones presented." Under "Remarks" he comments: "My observation tends to confirm me in the belief that animated drawings can be overdone easily. The same is true of drawings. Used judiciously, both are very helpful."

If Mr. Bowman were to produce for his institution a film for English work, it would contain from five to seven reels. He further remarks: "If I were preparing a film for use in English I would prepare it very much after the fashion of the best features shown commercially today. I would illustrate some classic with it and would keep it free from vulgarity, profanity, and incorrect English. Otherwise I would have it like any good feature, such as 'The Four Horsemen of the Apocalypse.'"

### Miss Clark Is Heard From

A very interesting group of statements is offered by Miss A. Loretto Clark, head of the Visual Education Division, City School Library, Los Angeles Public Schools. As the film possessing the greatest pedagogical effectiveness she has chosen "Citizens in the Making" (eleven reels, Wythe Picture Corp.). This production "takes two children through certain experiences," and was used in citizenship classes in the Seventh Grade. The action was in story form; and "the questions motivated—they were not hard, dry facts." Although the film was effective on account of its motivation, it was hampered because "some details were noticeably wrong." Miss Clark makes these suggestions as to editing the production for further classroom use: "Have the New York skyline and Statue of Liberty in Reel 1; alter table etiquette in Reel 3; take out the dirty towel in Reel 5; have school committee make report to student under ban, rather than principal, in Reel 8." Under "Remarks" she has this to say: "This film is effective; it carries on after the eleven lessons are over. It helps to establish better habits—it helps to establish good home-service habits. Its teaching possibilities are good. Our principal reports a decrease in tardiness; the children have become more responsible."

If Miss Clark were to bring out a film on Hygiene and Ethics it would consist of fifteen reels. She would develop the thought in story form; and "should take the same boy and girl as in the citizenship film, or a similar pair, and bring out the basic elements of hygienic living." She would pay especial attention to the content of subtitles. "They would not point a moral—they would be thought-stimulating subtitles. Frequency and length would depend on action." As the essential material upon which the teaching worth of this film would depend, Miss Clark would emphasize "power of motivation. Does this story 'get over' so that the children really want to practice things brought out in the story; and are there means provided for practice at once?" Concerning such a film, she remarks: "There is a demand for this material. It could be produced in one place, and would cost approximately $1,200 per reel for production—not a prohibitive price."

### A Statement by Mr. Copeland

Principal Albert L. Copeland, of the Samuel Slater School, Pawtucket, Rhode Island, has chosen, as the most effective educational film he has seen, "The Manufacture of Rice" (one reel, producer not given). It was used in geography, and about 75 per cent of the film was action and the remainder subtitles. The subtitles were generally competent and the action was "efficient." The effective pedagogical qualities of the production were its "simplicity, pointedness, and [evidently this is an industrial] absence of advertisements." Mr. Copeland's only suggestion for improvement is that natural coloring be used in this film.

Mr. Copeland proposes a film on "Seeing America." It would contain fifty reels, and would have the perspective of a person taking a bicycle trip. The producer would devote 10 per cent of the footage to demonstrations and another 10 per cent to animated drawings. As for subtitles, he would make them "sufficient to briefly explain each separate feature." The essential material covered by this production would be "wheatfields, mountains, falls, forests, canals, bridges; commerce of the Great Lakes; great industries; government works. Other subjects presented in geography, history, and literature."

*(This discussion will be continued in the October issue of this publication.)*

# CROPS *of* INTEREST

E. W. Rusk
*Farm Adviser, Macoupin County, Illinois*

LAST fall, following a poorly attended annual meeting of the Macoupin County Farm Bureau, my associate and I decided that we must find some means of creating new interest in our farm-bureau meetings. We decided something was wrong with us in that we were not making our meetings attractive enough, or were not selling our proposition to the members through notices and advertising as should be done. At any rate, something was wrong, and after much consideration we decided to try motion pictures. An offer from our county school superintendent to let us use his portable Acme projector was a big help, since in this way the experiment would not be expensive to the farm bureau.

We gave it a thorough test by scheduling 21 community meetings from December 5th to 16th. In addition to announcing the motion pictures as a special feature of these meetings we offered a premium to the community chairman who succeeded in getting out the largest number of people. This resulted in a total attendance of 1,405 people at these 21 meetings, the Atwater community winning with a total of 224 in attendance. Perhaps it is only fair to state that the Atwater people added another special feature in the form of a community basket dinner free to all. We were more than pleased with the

A Visual Demonstration in Macoupin County, Showing Difference Between Crop Grown With Lime Alone (Left) and Crop Grown With Lime and Phosphate (Right). Mr. Rusk Is in the Background

results, and we decided that the motion picture not only helped to solve the problem of getting the farmers to attend the meeting, where we could get before them the important matters we felt should be discussed, but that the pictures helped in putting these important matters before the people.

One of the subjects for discussion at these meetings was with reference to the Tuberculosis-Eradication Campaign being conducted in the county by the farm bureau. We used the two-reel picture "Out of the Shadows," which gave a splendid presentation of facts concerning the important steps necessary in eradicating tuberculosis as well as the danger incident to the keeping of diseased cattle. Another farm-bureau activity that we wanted to get before the people was the matter of poultry improvement, with special emphasis on poultry-culling. To assist in the presentation of this subject we used the film "Layers and Liars." Thus we used as far as possible pictures pertaining to the principal subjects discussed.

With this experience we were fully convinced that we had found in the motion pictures a real help to farm-bureau work. Motion pictures when properly selected serve the purpose of creating a new interest, thus making it possible to reach in a personal way the much larger number of folks that should be reached with farm-bureau messages. They do much more in that they are a source of valuable information, and they put the story before the people in a way that will make a lasting impression on their minds. Undoubtedly we remember better the things we see than the things we hear. The moving picture is a good combination: the terse facts are usually given in short sentences and the same facts are put into action in pictures. Finally, the motion picture provides high-class entertainment, and I believe that too many farmers' meetings, especially in the past, have been lacking in the entertainment feature. Our loads of responsibility and our serious problems are made lighter and easier by injecting a little fun and frolic.

The results of our experiment in using motion pictures as a feature of farm-bureau meetings were so satisfactory that we have continued to make use of them, and to date we have used films in no less than sixty farm-bureau meetings in Macoupin County. During this time we have made use of the following films: "Out of the Shadows," "Layers and Liars," "Spring Valley," "Chinch Bugs," "Golden Schooldays," "The Farm Bureau Comes to Pleasant View," "The Happier Way," "The National Swine Show," and "Why Farmers Leave Home," all of which were procured through the Illinois Agricultural Association and the Homestead Films, Inc. (Chicago). In addition to this we have used the poultry film furnished by the International Harvester Company; "The 1920 National Swine Show Winners," furnished by the National Duroc Jersey Breeders Association; "The Visit of the Victors," furnished by Armour & Company; "The Texas Trail to Your Table," by Swift & Company, and a few miscellaneous films furnished by the state board of health.

We have shown indoors and out, and for meetings during the warm weather the outdoor showing has certainly proved satisfactory. We recently conducted a special meeting to boost the Boys' and Girls' Club work, and showed "The Visit of the Victors" and "The Texas Trail to Your Table," throwing the picture on the side of a bank building just off the main street in one of our country towns. We had an attendance of about 250 right in the midst of wheat harvest.

I now regard the motion-picture machine as not only a very desirable piece of farm-bureau equipment but as almost necessary to the best conduct of farm-bureau work. With good equipment, including an Acme projector and a generator that may be attached to the running-board of the automobile and operated with a belt from one of the rear wheels of the car, the farm adviser is ready for all occasions. He may illustrate in lifelike fashion the solution of many important farm problems, and it can be done in the town or city with its electric current or accomplished with equal success out on the farm home lawn with the screen tacked up on the big barn doors. Somehow the latter setting appeals—it creates within a fellow a sort of "Home, Sweet Home" feeling, it's all so natural and "honest like" to talk about and study farm problems right out on the farm.

There's been a lot of farming done in grocery stores and banks, but, after all, most of the crops have been raised on the farms. And so right out in the country we will do well to convert farm home lawns into open-air hippodromes and make use of all available mediums, including the motion picture, in the study of our important problem and for the purpose of making farm life more profitable and enjoyable.

# CHURCH-FILM DATA

Rev. George Esdras Bevans
*Pastor, Greystone Presbyterian Church, Elizabeth, N. J.*

Motion pictures have been the means of causing many strangers and indifferent Christians to attend church in the past few years. Thousands of churches throughout the United States are using motion pictures as a part of their equipment for religious instruction, educational gatherings, and social entertainments. In the near future most progressive churches will employ this method of instructing people through the eye as well as through the ear. Public schools and higher institutions of learning are rapidly purchasing motion-picture machines to aid them in their task of imparting knowledge.

Motion pictures are a part of the program of the Sunday Evening Popular Service at the Greystone Church. The pictures are shown before the sermon and require from fifteen to thirty minutes, while the organist plays familiar hymns at the same time. An earnest Gospel message of about twenty minutes in length is always given. Strangers are present every Sunday, delinquent church members are frequently won back, and the young people can be depended upon to attend. What an opportunity it is thus to preach the Good News to many who would not otherwise hear it—at a Sunday-evening propaganda meeting where motion pictures form only a small part of the program!

Ministers of all denominations are earnestly inquiring about the cost of motion-picture machines and the sources of supply of suitable films for church use. The writer was asked by the Presbyterian Board of Home Missions, 156 Fifth Ave., New York City, to write an article concerning the use of motion pictures in the Greystone Presbyterian Church, and this was published in pamphlet form, entitled "Motion Pictures: the Experience of One Church." In this article, types of machines, cost of equipment, and over a score of film producers are mentioned. The pamphlet may be secured from the Board of Home Missions.

As the supply of religious pictures produced by the International Church Film Co. has all been used, we have turned to educational and scenic pictures, consisting generally of two reels. A special feature picture requiring more time, as "From the Manger to the Cross," is shown at intervals, the cost of such pictures making it impracticable to use them more frequently.

The following is a list of good films supplementary to the list already published in the article referred to, and some are mentioned that we expect to use in the near future. This list is given so that it may help other churches to arrange a schedule of suitable films.

## LIST OF FILMS USED AND RECOMMENDED

"The Good Samaritan"—International Church Film Co.
"Making the Desert Blossom"—Dept. of Agriculture.
"The Little Shepherd"—I. C. F.
"The Pharisee and the Publican"—I. C. F.
"The Yosemite National Park"—Dept. of the Interior.
"The Temple Builders"—I. C. F.

"A Palestine Pilgrimage"—Community Motion Picture Service.
"Little Miss Japan in Sunday School"—Community.
"Santa Catalina Islands"—Dept. of the Interior.
"The Unwelcome Guest"—Community.
"His Birthright"—I. C. F.
"From the Manger to the Cross"—Vitagraph Film Co.
"Eyes of the Blind"—I. C. F.
"My Mother" (in Lincoln Cycle)—Community.
"The Making of an American"—Dept. of the Interior.
"The Homekeeping of Jim"—Community.
"Men of Tomorrow"—Presbyterian Board of Education.
"The Passing of the Third Floor Back"—Edited Pictures System.
"The Street Beautiful"—Community.
"His First Letter"—Y. M. C. A.
"Christian Work in China"—I. C. F.
"Roberts College"—Y. M. C. A.
"The Knowing Gnome"—Society for Visual Education.
"Apple-Blossom Time in Normandy"—S. V. E.
"American College in Beirut"—Y. M. C. A.
"Amid Archangel Snows"—S. V. E.
"Women's College in Constantinople"—Y. M. C. A.
"Peter Points the Way"—Y. M. C. A.
"Alice in Hungerland"—Near East Relief.
"Safeguarding the Nation"—Methodist Temperance Board.
"Behold the Man"—Pathe Exchange.
"The Slave Auction" (in Lincoln Cycle)—Community.
"Heroes All"—S. V. E.
"Soldiers of the Cross"—Presbyterian Board of Ministerial Relief.
"Down in Lonesome Hollow"—S. V. E.
"Miracle Money"—New Era Movement.
"Jerusalem, the Holy City"—National Non-Theatrical Motion Pictures.

### ADDRESSES OF DISTRIBUTORS

Community Motion Picture Service, 46 West 24th St., New York City.
Dept. of Agriculture, Washington, D. C.
Edited Pictures System, 71 West 23d St., New York City.
International Church Film Co., 71 West 23d St., New York City.
Methodist Temperance Board, 150 Fifth Ave., New York City.
National Non-Theatrical Motion Pictures, Inc., 130 West 46th St., New York City.
Near East Relief, 151 Fifth Ave., New York City.
New Era Movement, 156 Fifth Ave., New York City.
Pathe Exchange, 1600 Broadway, New York City.
Presbyterian Board of Education, 156 Fifth Ave., New York City.
Presbyterian Board of Ministerial Relief, 156 Fifth Ave., New York City.
Society for Visual Education, 806 W. Washington Blvd., Chicago.
Vitagraph Film Co., E. 15th St. and Locust Ave., Brooklyn, N. Y.
Y. M. C. A., 347 Madison Ave., New York City.

# CONSTRUCTIVE WORK

Miss Caroline Goodhart
*Executive Secretary, National Indorsers of Photoplays, Indianapolis*

THE INDIANA Indorsers of Photoplays is a volunteer organization of men and women who like motion pictures and who are chiefly interested in placing the best before the masses of the people, in creating a desire for the good ones through publicity and placing the unusual ones before the people who will appreciate them, and in encouraging the making of children's pictures by giving children's matinees.

Criticism has come that it has taken us too long to obtain results; but constructive work is always slow. If we had had the co-operation of all our good men and women, better pictures would have come sooner. We all admit that there are many undesirable pictures, but we believe that the trashy picture is on the wane.

Our local picture committee is composed of men and women who visit the first release houses each week during the year and report immediately to the chairman of the committee in regard to the pictures seen. In Indianapolis, at the present time, there are 16 downtown houses and 19 neighborhood houses, making a total of 35 houses. There are 436 picture houses in the state. One year ago there were 472 picture houses in the state, 57 being in Indianapolis. The decline in number is due to the stringent times and a demand for the better, more expensive pictures. The public is being educated by the screen to demand the best of the drama, but few neighborhood houses can afford to pay the price.

Bulletins listing all indorsed pictures seen by the committee during the week are sent with comments, upon request, to any organization doing similar work. Pictures of exceptional merit and the ones especially suitable for children are indicated by an asterisk. The object of these bulletins is to help the exhibitor in booking desirable pictures.

Each Monday a list of worthwhile pictures to be shown during the week, and the place where they are to be seen, is sent to the Shortridge School paper, which contains all official notices of the Indianapolis Public Schools. At the request of the Junior Chamber of Commerce these lists are posted on the bulletin boards of the other high schools, as they have no school paper. This list is also sent to the Public Library, all branch libraries, Y. W. C. A., Girl Scouts, Boy Scouts, and private schools. *These are advertisements that money cannot buy.*

At the request of the exchange men, the Indorsers have reviewed many pictures before they have been released in Indiana. During the past year 480 pictures were seen at the first release houses, 390 of which were indorsed.

Bulletins to the number of 490 have been sent each month to the Child Welfare Department of Indiana University, and from there to all parent-teacher organizations in the state. Through the 13 districts of the Federation of Clubs they reach the club women, giving them an idea of the pictures before they are booked. The W. C. T. U. has expressed a willingness to publish a list of indorsed pictures in its paper "The Message." The first year of our existence we sent out 1,000 bulletins; this year we have distributed 11,500 bulletins.

We have accomplished much this year by assisting schools, churches, and other organizations in planning film exhibitions, by suggesting suitable pictures and booking the film. During Christmas week we showed pictures, free of charge, to more than 5,000 children who otherwise would not have been able to see them.

Our film librarian uses the card-index system. On the cards is written the name of the picture, name of producer, date that picture was viewed, and comments on the picture. These cards are signed by the persons viewing the picture; in this way members of the committee are held personally responsible for all pictures indorsed.

The National Indorsers of Photoplays was incorporated March 24, 1922, at Indianapolis. The particular objects for which the corporation was formed are as follows:

1. To bring into closer relationship, throughout the United States, scenario writers, producers, exhibitors, and the general public attending motion picture exhibitions.
2. To create a popular demand throughout the United States for motion pictures of high grade and of morally unobjectionable character.
3. To produce motion pictures suitable for children's matinees.
4. To encourage visual instruction in the schools throughout the United States by the use of motion pictures.
5. To maintain the freedom of the motion-picture screen from political and religious domination, and to assist in preventing its subjection to financial consideration only.
6. To exhibit motion pictures, free of charge, to charitable and benevolent institutions, and elsewhere for the pleasure and assistance of the unfortunate.

These purposes are intended to be effected, in part, by means of relationships and inter-communications to be established and maintained between this corporation and individuals, associations, and corporations having similar objects and operating in different portions of the United States.

Mrs. David Ross, believing that indorsing the good pictures and giving them publicity was the only way of obtaining better pictures, started the work of indorsing in 1915.

## Slides and Films in Iowa

THE ANNUAL report submitted by Charles Roach, in charge of visual instruction for the Iowa State College of Agriculture and Mechanic Arts, at Ames, furnishes interesting figures on the work being carried on with slides and films in that state. The statement shows that slides were used at 1,376 exhibitions, and that the total attendance at these showings was 63,709—an average attendance of 46 persons. As for films, these were shown at 3,384 exhibitions, with a total attendance of 563,360—the average attendance being 166. The map accompanying the reports indicates that, out of a total of 98 counties in Iowa, 58 counties, or 59 per cent, are receiving ten or more film programs annually on a farm-bureau circuit.

Is there anything more shamefully impotent than the house of worship whose portals are barred on Sunday evening?

# GATHERING *the* FLOCK

Rev. C. H. Cleaves
*Pastor, Congregational Church, Pocatello, Idaho*

THE MOTION picture will not down! And who wants it to down? No matter what some people of the old school think about it, films are here to stay. Understand me, I am not censuring these members of the old school, for such a thing as motion pictures is absolutely unthought of to them. They cannot realize it; they can hardly believe it. As for putting them in our churches—well, certainly the devil is not chained yet! Nevertheless a remarkable number of churches are using motion pictures today. Even many of the older people have come to the conclusion that the church should take the motion pictures and improve them—make them the very best that is possible.

"We Owe It to the Kingdom of God to Use This Legitimate Means of Getting Attendance," Says Rev. Cleaves in Regard to Motion Pictures

I am glad this is so. There can be no objection to pictures as long as they are clean. Most of our church people attend the film theatres at least occasionally. The great question in the minds of many is—Is it right to use motion pictures in our churches on Sunday? I think that depends on the preacher, the people, and the kind of films run.

Let me give you a concrete illustration of motion pictures in our church here, in a city of the first class. I want to give this portrayal in two sections: the Sunday school, and the Sunday-evening service.

A little more than two years ago we began showing a reel of motion pictures at our Sunday-school service. It was a new venture entirely; nothing like it had ever been attempted in this church. The hour of the Sunday-school meeting was ten o'clock, followed by the morning worship. We could not run the reel of pictures at the close of the school, and we did not care to take any of the Sunday-school hour. We, therefore, decided to begin the picture at 9:45.

The matter was watched with a great deal of interest and concern, for we did not know how it would work out here! The first Sunday morning pictures were shown a large number of boys and girls were present, and most of them were there to see the beginning of the reel. We noted that men and women likewise had come fifteen minutes early. We concluded that the start was a success. Everybody seemed pleased, and we announced a reel of pictures for the next Sunday morning. We felt that another effort would prove worthwhile. Another splendid audience and great interest caused us to announce the picture as a regular affair for Sunday morning at 9:45. It has continued for more than two years without a break, except on two occasions when the film failed to arrive.

We were growing numerically in our school at the time; the use of pictures was initiated right in the midst of our big growth. I am therefore unable to say just how much the picture helped us in our numerical growth, but I feel that it has helped to some degree. In any event we know that it has given prestige to the school, and we also know that it accomplishes other aims of which I shall speak presently.

A short time ago, in a meeting of the Sunday-school officers and teachers, I asked whether they thought we should continue the picture; whether it was worth to the school what it cost us; whether they thought the children cared enough for it. The opinion was unanimously expressed that it would not be wise to displace the reel, inasmuch as the children and young folks had come to consider it an integral part of the school, and had gotten into the habit of expecting it each Sunday morning. All felt that such a splendid interest should not be tampered with, as the present program of the Sunday school was a decided success. If a certain program was an obvious success, why change it and take chances? I think the school would vote unanimously against stopping the picture; we consider it a permanent feature.

We have not always been able to get the films that we wanted, but we have always secured clean dramas, scenics, world events, industrial films, community-service films, etc. We have tried to get Bible reels, but have not been able to obtain them near here until recently. I am finding that some of our state universities have good subjects that will be a real help to those who are situated near these institutions. In many sections of the country it is an easy matter to get Bible subjects, but we are a long way from the distributing centers where Bible reels are available.

Another thing that we feel the picture has done for our school is this: When our Sunday school began at ten, we had a large number of scholars who would come in late, some as late as 10:15. Now that the picture begins at 9:45 we find the room full by the time ten o'clock has arrived, and when our song service begins it is really worthwhile. There are some who do not care to see the pictures, but nearly all of them get in before the picture is over. The superintendent feels that this is a big thing—the fact that so few are late.

When we began the picture we told the school that we had no finances prepared for the new venture—that it was an extra and not in the budget—and that the rental and express would have to be met by increased Sunday-school collections. As a result we are very easily financing it, and our offerings are the largest I have ever seen in a school of like size. I believe that the knowledge of the expense of the picture contributes materially to the splendid collections.

It might be of interest to know how we handle the darkening of our church auditorium for the showing of the pictures. Our windows are large and very ornate, and it was somewhat difficult to figure out how we might darken the room without putting up curtains or otherwise disfiguring the room. We hit upon this plan: We made large sections of beaver board, cut to fit the shape of the window casing, and reinforced on the back with 1x2 strips of lumber. Each section is marked, so that they always fit exactly. When the picture is finished the boys remove the boards and place them in the rear of the social rooms, behind the pipe organ.

There has always been a good response on the part of the boys. I think the picture causes the youngsters to feel that the church is willing to give them a little wholesome recreation under the best of environment. The school has a splendid spirit, and I believe that one of the elements of our success is the picture.

Some time ago I noted that our Sunday-evening service was not a success, and that the membership of the church was not

*(Continued on page 20)*

# MECHANICS *of* VISUALIZATION

*A Department Conducted by*

AUSTIN C. LESCARBOURA, *Managing Editor of The* Scientific American

In this department appear each month discussions of the important materials of visual instruction —projectors, films, stereopticons, slides, screens, cameras, lenses, and other items of equipment on which the non-theatrical exhibitor should possess authoritative and impartial information. It should be distinctly understood that all expressions of opinion emanate from Mr. Lescarboura, and that MOVING PICTURE AGE takes no stand upon the opinions expressed in this department.

? What problems are handicapping you in your visual instruction work? Mr. Lescarboura stands ready to answer by correspondence the questions of any subscriber pertaining to equipment, when the inquiry is addressed to him at the office of MOVING PICTURE AGE and is accompanied by stamped, addressed envelope —*The Editor.* ?

## THE LEGAL SIDE OF MOTION-PICTURE PROJECTION

FILM men and fire underwriters have never agreed regarding the handling of motion-picture film. Film men claim that film can be safely handled without undue danger; that the present-day professional and semi-professional projectors, as well as most of the portable machines, are sufficiently safe to make the usual fireproof booth nothing more than a place in which to hide the mechanism of the motion-picture exhibition; that the various rules and laws and regulations are nothing more than foolish technicalities handed down to us from the time when projectors had exposed reels of film, crude calcium flares, and nothing more elaborate than an open box, basket, or canvas bag to catch the film that had passed through the machine. The disastrous fires of the old nickelodeon days no doubt did much to bring about the present drastic restrictions. But the bald fact is that these rules and regulations and laws are with us; they must be complied with, or we break the law and also endanger our fire-insurance protection.

The various technicalities applying to the projection of motion pictures are found in state laws, municipal and local ordinances, and fire-insurance rules. Before installing a projector of any kind—save safety-standard equipment, which is approved for use anywhere and by anyone without booth or other formality, since it employs non-inflammable film—one should apply to the local fire or police authorities for copies of local legislation dealing with the handling of inflammable film. This legislation, as a rule, will be found to cover the same points as the fire underwriters' rules, although one should not take this for granted. Indeed, the fire underwriters' rules, which are the rules under which insurance risks are specified by fire-insurance companies, may well be outlined below so as to furnish a general working basis for an understanding of what must be done when inflammable films are handled.

The rules applying to motion-picture projectors are given under the title "Moving-Picture Equipments for Use Only in Fireproof Booths." In this class of equipment are included the so-called professional types of machines such as are commonly used in theatres, motion-picture houses, and elsewhere, where protection against the hazards involved is provided not only by the construction of the equipment but also by its location, enclosure, and other features of its installation and use.

Right here it is well to point out that the underwriters' rules specify what the construction of a motion-picture projector must be. There was a time when a motion-picture projector could follow almost any style of construction, since the fire underwriters' rules did not apply to this form of equipment. The writer well remembers the first portable projector he used, in projecting some scientific films he had produced. The projector had a 600-watt incandescent lamp; a slow and hard-turning crank; an uncertain intermittent movement that seemed to jam at off intervals; exposed film reels, and absolutely no fire protection of any kind. Not realizing the great danger incurred, the writer gave many showings of the films both in his own home and in other homes, as well as in the editorial offices of his journal. A stoppage of the film in front of the hot beam for a few seconds too long; a spark from a loose wire; the careless flip of a lighted cigarette—all these things could have resulted in firing a thousand feet of exposed film, with disastrous results.

Have you ever seen inflammable film burn? If not, it might be well for you to treat yourself to a demonstration—outdoors, of course, and with but a few feet of film—so as better to appreciate just why the rigid laws exist and how they are intended for your protection and that of others. The writer has purposely fired a great deal of film in order to study its combustion. Film wound tightly in a roll or on a reel does not burn quite so readily; in fact, the roll has to become quite heated before combustion is well under way. On the other hand, loose film burns rapidly and with an intensely hot flame. Water will not put it out, because film, like gun-cotton, of which it is a very close chemical relative, supports its own combustion more or less, having its own oxygen supply. Chemical extinguishers and buckets of sand are generally far more effective in fighting a film fire than plenty of water.

So, wisely enough, the fire underwriters' rules go into the construction of the projector itself. They specify what kind of arc lamp must be used and how it must be protected, as well as the latter form of incandescent lamp. They state what kind of wiring shall be used and how the rheostat must be designed and mounted. Great stress is laid on the necessity for fireproof magazines both top and bottom, so that at all times but a small fraction of a reel, say two or three feet, is really exposed, while the balance is in the top and bottom fireproof magazines. Indeed, a film fire in the usual standard professional or semi-professional projector seldom does more damage than to burn a few feet of the exposed film.

Then the fire underwriters' rules go on to indicate the necessity of preventing a film fire in the first place. The film footage that is exposed must be protected from the hot beam of the lamp house. To this end a fire shutter must be provided. This is a simple mechanical device that shuts off the beam of light from the film aperture until the normal speed of projection is reached, after which the shutter moves aside and allows the beam of light to pass through the film. If the speed falls below a predetermined rate the fire shutter drops down into place and shuts off the beam of light. With this method there is no danger of overheating the film at any time and causing it to burst into flame. Some operators, foolishly enough, have been known to fasten back the fire shutter or even remove it entirely, so as not to be troubled with its operation. Such practice cannot be too severely condemned, for the fire shutter is there for a good purpose. If the machine is properly operated the fire shutter will never be in the way.

If a projector meets all the requirements of the fire underwriters, it is duly passed and awarded a label. This label has been the source of some misunderstanding. Some of the uninitiated have taken it for granted that any machine bearing a fire underwriters' label can be used anywhere, by anyone, without a fireproof booth. This is due to a confusion between this form of label and the special label awarded to the safety-standard projectors, the latter specifically stating that the machine may be used without fireproof booth. The usual label means only that the details of the projector requirements have been met; the fireproof-booth requirements and others must still be complied with.

All projectors except those employing non-inflammable films must be used with a fireproof booth and must be operated by a skilled person. The specifications for permanent booths are quite rigid, calling for the most substantial form of construction and for ample ventilating facilities. As has been pointed out editorially in this journal from time to time, the right time to consider a motion-picture booth is when the school or church hall is being built. It is a relatively simple matter then, and one which does not involve a heavy expenditure, to instal a permanent fireproof booth that will comply in every way with the various laws and rules and will afford a maximum of safety. When a building is once erected the built-in booth can hardly be considered, and it becomes necessary to build a booth of angle iron and asbestos board, which is expensive and by no means handsome to gaze upon.

Fortunately the laws and rules have shown a tendency to simplify the non-theatrical field's projection problem. In some instances the restrictions have been materially modified. In this respect it appears that the state of Michigan has been exceptionally favorably inclined. In many instances portable booths, consisting of asbestos cloth and an angle-iron framework, which when assembled look very much like a tent, are available for use as a temporary structure. This greatly simplifies the school and church motion-picture work.

Too often it is taken for granted that these laws and rules only apply to large machines, and that the portable or suitcase machines do not require a fireproof booth. This is a grave mistake. We emphasize this fact once more: *All projectors employing inflammable film must be used within a booth.* It is quite true that these portable projectors are highly developed and remarkably safe, and have a casing that in itself forms a small fireproof booth for the mechanism. But the authorities point out, rightfully enough, that the fire danger arises not only from the projection itself, but also in the handling of the film. While changing reels the operator might well cause a fire

by carelessness. If a fireproof booth is employed, however, such a fire is confined to the booth and cannot spread.

Another point to bear in mind is that the use of non-inflammable film of standard theatrical width and perforation does not exempt a projector from the fire underwriters' rules applying to regular projectors. While the use of non-inflammable film does make a projector safe and means that one does not run the danger of having an accident and being faced with the penalties inflicted for breaking the laws and rules, the fact remains that non-inflammable film of standard width is no excuse for not observing the rules and laws. Why? Simply because the fire underwriters have stated that non-inflammable film must be of a different width and perforation requiring a special projector, so that under no circumstances will that special-sized projector be employed with inflammable film. Unless a distinction of this kind is made, so it is claimed, it stands to reason that the authorities would have no guarantee that the operator, faced by temptation to use the abundant quantities of standard-size film of the inflammable kind, would not on occasion run inflammable film while taking advantage of the easy rules applying to non-inflammable film.

It appears that the authorities are more kindly disposed with regard to the use of the non-inflammable film with standard equipment. Perhaps in the not-distant future some modification will be made in the rules and laws whereby non-inflammable film of standard size and perforation will be recognized on the same plane as the safety-standard film. Indeed, it may be that the day will come, and come soon, when all non-theatrical film will be printed on non-flammable stock. Already many of the non-theatrical exchanges are handling non-inflammable reels, fully realizing the necessity of simplifying school and church projection.

Right at this point it is important to note the conditions under which at least one portable standard-width projector may legally be used without a projector booth. The National Board of Fire Underwriters Laboratories has made arrangements whereby a label is granted for the Type E DeVry projector. The label reads as follows:

> Portable Motion Picture Projector. Inspected Underwriters Laboratories, Inc., for Use with Slow-Burning (Non-Inflammable) Film. When So Used, Standard Projector Room Not Necessary.

In other words, this projector is approved by the underwriters for use without a booth so long as only standard-width slow-burning film is run through it.

These labels are furnished by the Laboratories, each is numbered, and a report of the ultimate user or owner's name and address is furnished for every projector sold. The underwriters are then free to keep a check on all such projectors in use, and take action in cases where inflammable film is projected on these machines in violation of the conditions under which the label was granted.

There are certain Federal laws applying to inflammable motion-picture films, but these have to do with the transportation of such articles through the mails. The details of these laws may be learned at any postoffice. There are also laws applying to the shipment of film by express, the Interstate Commerce Commission having formulated simple rules for this purpose.

It is not for us to discuss the relative merits of inflammable and non-inflammable films. The latter are relatively safe. They burn very, very slowly; generally the flame dies down the moment the source of heat is removed, and the film merely smolders. From a manufacturing standpoint celluloid film, or nitro-cellulose stock, is much simpler to turn out in large quantities than the non-inflammable film, or acetate-of-cellulose stock. Film manufacturers have not been over-enthusiastic in this matter of manufacturing non-inflammable stock, but under the pressure of public demand they have finally turned their efforts towards this end of their business. The demand for acetate-of-cellulose film is steadily increasing. Mechanically this non-inflammable film is not equal to celluloid, being less flexible, splicing less firmly and surely than celluloid, and having a considerably shorter life. But all in all, the fireproof feature more than balances all the non-inflammable film's shortcomings, and it must come into general use in non-theatrical work, where the necessary precautions for inflammable film cannot always be adhered to without incurring almost prohibitive expenses. Better days are ahead of us!

Meanwhile, rules and laws must be obeyed. They vary in different parts of the country. The fire underwriters' rules remain the same. So the first step is for you to inquire from the police or fire commissioner as to the existing laws and rules, and then take steps to comply with them. Surely, the many advantages of having motion pictures make the necessary efforts well worth while, just as motoring pleasures more than compensate for the necessity of securing a license and carrying liability and other insurance.

## THE SEATING ARRANGEMENT AND THE SCREEN

THE EFFECT of sitting too near the screen is well known by motion-picture devotees; but how often is it forgotten or overlooked in non-theatrical work? In school and church motion-picture work the tendency is to start the seating arrangements right in front of the screen so as to have the audience as near the screen as possible. The consequence is that the first few rows are almost impossible. The pictures are indistinct and flicker to such an extent that severe eye strain results, especially if the screen image is of a sufficient size to be seen by several hundred persons at a time.

With an extremely small screen size, such as is employed in home projection, there is absolutely no harm in having the seats but a few feet away. With a home projector the screen size may be 4 by 3 feet, and the seats may be arranged at a distance of 10 feet, since the screen image is not sufficiently large to show the grain of the film and the troublesome flicker that appear through great enlargement. But when the screen image measures 10 feet in width or more, the front row of seats should be at least 20 feet distant, and preferably about 30 feet.

Another feature in projection is the alignment of the seats with relation to the screen. This subject has been covered at some length and with diagrams in previous instalments of this department. All of us have at some time or another experienced the distortion and unpleasant results arising from looking at a screen play from a seat off to one side. In late years several forms of special screens have been developed that do away with the distortion caused by sitting off to one side of the screen, but these screens are the exception rather than the rule. Most screens have a reflecting angle of 30 degrees, and under all circumstances the audience should sit within that angle. Outside that angle not only does the distortion become too severe to enjoy the picture, but the illumination is very materially reduced.

# FARM-BUREAU FACTS

S. S. MATHISEN
*County Agent, Allamakee County, Iowa*

WE decided to use motion pictures in this county because people in the township thought it would help increase attendance at the meetings as well as furnish them with some good entertainment. Since I had worked with another county agent who had employed motion pictures I knew their value, and realized what excellent work could be accomplished with a portable motion-picture projector.

In this county we have used the pictures for nearly a year. To get funds sufficient to purchase the machine and equipment, each township agreed to raise its share by one method or another. Some had basket socials and others took up collections, while one had an ice-cream social.

The motion pictures are fine for getting the meetings started on time. If people know that the pictures are to be shown at these meetings promptly at 8:00, they will be there at that time, and, after the pictures have been shown, other work or the balance of the program can be taken up. We find that many more of the children can be drawn to these meetings, and thus club work can be explained to them in larger groups.

Before being on a film circuit we attempted to get educational and scenic films, together with a comedy when possible. All films we have obtained from the Visual Instruction Service, Ames, Iowa. We have been on a circuit for over five months and find that it is very satisfactory, especially where those in the circuit understand how to care for films. Films that we have found to be of great interest and value to the audiences in this county are as follows: "King Apple's Enemies"; "The Honor of the Little Purple Stamp"; "Visit of the Victors"; "Layers and Liars"; "The Happier Way" (home conveniences); "When the Farm Bureau Came to Pleasant View"; "Health for Hogs"; "Cuba, the Island of Sugar"; "Growing and Feeding the Corn Crop"; "Control of Hog Cholera"; "A Trip to the Hawaiian Islands"; "Production's Pulse," and "Out of the Shadows."

The film last named especially has done a great deal toward getting people interested in the testing of cattle for tuberculosis. In each of the programs of the circuit one comedy is included, which always takes well. We find the average farm group likes one or two instructive pictures, one recreational film of some kind, and then a comedy to finish up on.

We are using a DeVry 32-volt projector and find it very satisfactory. A 32-volt for this use is about right because when used at a farm home the ordinary farm lighting plant is exactly the thing. When high power is available, we have a rheostat that cuts it down to suit us. Batteries we have also used and we find that enough batteries to take 30 volts when well charged are very

satisfactory. When not fully charged, the addition of a 6-volt battery is equally as good.

We are using an extra good quality sateen screen and find that it gives excellent service. An aluminum-coated screen that I used while working with the other county agent was very good, but was rather inconvenient to carry around, as it is rather long and heavy. A sateen screen is easily rolled up and carried in a small space. It can be attached with ordinary pins to wall paper in a home and no nail holes need be made to mar any of the woodwork.

For some time we made use of pocket rewinds, but my advice is that, for any ordinary rewinding, life is too short to spend it using this type. Just recently we invested in a re-wind that has a gear, and re-winding is no longer dreaded in the farm-bureau office.

In mending films always be sure to do a good job, as it will save grief both for yourself and for those who follow you in the use of a film. There is no excuse for a poor job of mending, especially where a splice is not made correctly, so that the picture requires reframing during an exhibition.

# GOSSIP-GATHERING *on* FILM BOULEVARD

MORE than a year ago the Acme Motion Picture Projector Company, 806 W. Washington Blvd., Chicago, patented a gold-glass shutter that permits stopping motion pictures at any time to show a still picture from the film. Exhaustive factory tests proved it highly successful, but to make assurance doubly sure field tests and experiments were carried on for a year. Shutters were placed on a number of projectors with which the Acme engineers kept in close touch at all times, watching the performance of the invention. Every possible condition and emergency was confronted during the period of trial. The gold-glass shutter proved itself more than satisfactory in every instance.

The shutter is so made that heat rays are reflected back toward the projection lamp; but light rays pass through it. The shutter is used with a 1000-watt incandescent lamp, with which the Acme S. V. E. combined motion-picture stereopticon projector reflects 96 per cent of the heat rays that strike it. The shutter used with the 400-watt incandescent lamp that is furnished with Acme Model No. 12, a suitcase-type portable projector, reflects 94 per cent of the heat rays that reach it. Four per cent of the heat rays from the 1000-watt lamp pass through the shutter; 6 per cent of the heat rays from the 400-watt lamp are allowed to go through. Six per cent of the heat from the 400-watt lamp is equal in amount to 4 per cent from the 1000-watt lamp. This amount of heat cannot harm inflammable or non-inflammable film. A test with inflammable stock showed that after holding one still picture for an hour and a quarter, using a 1000-watt lamp, there was no shrinkage, buckling, or other damage to the film.

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The new Eastman Theatre, in Rochester, which will be opened to the public on September 4, is expected to set a high mark as a medium of picture-and-music entertainment and education, and as a research laboratory and clinic for the solution of problems that confront both producer and exhibitor.

One interesting feature is that in this theatre is found the answer to the question of the dark auditorium. While social objections to the unlighted auditorium have led exhibitors to attempt partial lighting of their houses, there has been no concerted effort to ascertain the ideal method and degree of illumination. Carefully tabulated experiments conducted by the Eastman Research Laboratories have disclosed the ideal conditions of illumination under which motion pictures may be projected without adversely affecting the image on the screen. The method is simply an improved application of the principle of indirect lighting by which sufficient illumination may be given all parts of the theatre to permit patrons to reach their seats without halting or groping, to see the faces of those about them, and to read the program or newspaper print.

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Announcement is made by the Central Film Company, 729 Seventh Avenue, New York City, that it will soon have ready for release the five-reel subject "Antony and Cleopatra." This film, beautifully tinted and making use of thousands of men and horses in its various scenes, is considered excellent material for the instruction of high-school students.

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The United Projector & Film Corporation, 69 W. Mohawk St., Buffalo, which distributes safety-standard films and projectors, has brought out an artistic and significant brochure entitled "The Picture and the Pulpit." This attractive pamphlet carries its keynote on the first text page: "It is the privilege of the church to adopt for its use the methods of the times, that it may remain the inspiring leader of men that it has been throughout the ages." It then discusses the abhorrence of motion pictures as it is found in the leaders and congregations of many churches, and shows the wisdom of choosing the good fruits of this potent tree and using them for the greater growth and glory of the church. Pastors now strengthening their services through the employment of motion pictures might well have copies of this brochure sent to some of their fellow-pastors who have not yet followed this path to enhanced service.

The same concern also announces that in October it will put into circulation on safety-standard film ten of the recent U. S. Department of Agriculture subjects, the selection of these films now being under way. No rental charge is made for this material, and the only expense will be that of transportation.

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Mr. John R. Freuler, president of the Vitalux Cinema Company, Milwaukee, Wis., announces that his organization is now bringing out the perfected Vitalux camera and Vitalux projector. The camera is of such simple construction and operation as to suit the requirements of the photographer who is not a professional, and the expense of the film is so slight that the spoiling of film need not be the important factor that it is with regulation stock. Each Vitalux film is equal to 150 feet of standard-size film. Mr. Freuler states that the camera and projector are particularly intended for use by amateur photographers and projectionists in the school, the church, and the home. Complete details may be secured by addressing the Vitalux Cinema Company.

* * * * * * * * *

The Ford Motion Picture Laboratories announce that prints of new Ford productions will be on non-inflammable stock when so ordered. Through this arrangement the organization co-operates to the greatest extent possible in aiding the exhibitor to comply with fire rules and regulations. In cases where the use of inflammable film is permissible and such stock is ordered it will be supplied, but it is believed that most of the prints will go forth on non-inflammable stock.

Attention is also called to the fact that the Ford institution is assisting in the establishment of permanent film libraries by giving away absolutely without restrictions two reels of earlier Ford releases for every new reel purchased. This older material, all of which is of permanent value to the educational institution developing a film library, will go far to widen the scope of the library.

* * * * * * * * *

The Jawitz Pictures Corporation, 729 Seventh Avenue, New York City, states that it is now establishing a booking service, and is prepared to rent films to schools, churches, and other non-theatrical institutions. Previously this organization has limited its work to outright sales of prints to non-theatrical organizations.

* * * * * * * * *

The Kineto Company of America is just completing the production of twelve one-reel subjects constituting the new series "Great British Authors." This is a companion series to "Great American Authors."

The first subject is "The Brownings," and it will contain, aside from the biographical content, dramatizations of parts of "Pippa Passes" and "The Romance of a Swan's Nest." Tennyson is dealt with in the second reel, the poems treated being "Home They Brought Her Warrior Dead" and "Crossing the Bar." Burns, Scott, Stevenson, Shakespeare, Shelley, Dickens, and Goldsmith are already in the series, and the last three will be chosen from such candidates as Coleridge, Noyes, Bridges, Eliot, and Kipling.

* * * * * * * * *

The Akra Sales Corporation, 1674 Broadway, New York City, announces that it is now the sole sales representative for Aladdin portable projectors, and is prepared to furnish complete information regarding the use of these projectors in all types of non-theatrical exhibitions.

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It is stated by Sacred Films, Inc., Burbank, Cal., that the General Convention of Episcopal Ministers, in session at Portland, Ore., in September, has selected for exhibition at this convention the religious films produced by Sacred Films.

# BETTER FILMS

*A Department Conducted by*

MRS. WOODALLEN CHAPMAN

*Chairman, Committee of Community Service on Motion Pictures, General Federation of Women's Clubs*

In this department appear each month news items of activities for finer films throughout the country, lists of pictures officially approved by the Federation through its reviewing committee, and announcements by Mrs. Chapman in regard to the Federation's work for better films. Arrangement has also been made by which subscribers' questions concerning the work for finer motion pictures, when addressed to Mrs. Chapman in care of MOVING PICTURE AGE and accompanied by a stamped, self-addressed envelope, will be answered in personal correspondence by Mrs. Chapman.

## THE GENERAL FEDERATION OF WOMEN'S CLUBS, AND MR. HAYS, DISCUSS MOTION PICTURES

THREE thousand women of the General Federation of Women's Clubs, representing a membership of over two million and a half, gathered in their biennial convention at Chautauqua, New York, from June 20 to 30 inclusive. Not all of these were official delegates, but all were club women. From 9:30 in the morning until 10:30 at night they were in continuous session. Subjects of nation-wide importance were considered, presented by their most noted advocates and discussed by the leading club women. Among all the topics under discussion, none aroused more interest than did that of motion pictures, and none received greater attention.

For the first time in its history, the General Federation had an exhibit of equipment at its biennial convention—professional motion-picture projection machines, both the Simplex and the Powers; portable projectors, the Acme, DeVry, National, Beacon, and Aladdin; and the Johns-Manville asbestos booth, the Raven Haftone screen, and other accessories. In connection with this exhibit, the Chairman of Motion Pictures prepared a booklet entitled "Authentic Information on Motion Pictures and Equipment,"[1] a copy of which was given to every woman in attendance at the convention.

The exhibit was under the personal supervision of Mrs. K. F. Carter, who, as a member of the Federation, gladly contributed her services and those of her expert machinist and operator. Manufacturers and motion-picture producers co-operated splendidly in making the exhibit and the booklet of the greatest possible practical value to the women of the Federation.

In connection with the exhibit, educational motion pictures made by Prizma, Urban, Hodkinson, Society for Visual Education, Carter Cinema Producing Corporation, and others, together with some exceptional industrial pictures, were shown daily. Every day, also, a feature film was run, this being made possible through the generosity of the producers, who contributed their finest productions as a courtesy to the club women of the country.

Among the pictures shown, and warmly commended by the women, were the following: "The Bachelor Daddy," Famous Players; "The Power Within," Pathe; "Smilin' Through," First National; "School Days," Warner Brothers; "Cardigan," American Releasing Corporation; "The Beggar Maid" and "The Village Blacksmith," Hodkinson; "The Bluebird," Famous Players; "How Life Begins," Carter Cinema Producing Corporation; "The Unselfish Shell" and "Seeing the Unseen," Prizma.

Wednesday, June 28th, might well have been called "Motion Picture Day." Early in the morning the cameramen for the Fox News Reel arrived on the scene, and groups of women could be observed gathering in front of various buildings at the appointed hours to be "shot," while the cameramen dashed from one spot to another in the official photographer's car. The convention as a whole was filmed in the afternoon, after the arrival of Mr. Will Hays, who was guest of honor of the Motion Picture Committee, and quite naturally the center of interest.

The afternoon's program in the auditorium was given to a discussion of how the women could help exhibitors, producers, and boards of censorship to raise the standard of motion pictures, these subjects being presented respectively by S. L. Rothafel, of the Capitol Theatre, New York City (represented by his written speech only); W. W. Hodkinson, head of the Hodkinson distributing organization, and Mrs. Eli T. Hosmer, member of the New York State Commission on Motion Pictures. The educational possibilities of motion pictures and their value in the schoolroom were strongly presented by Mr. Dudley Grant Hays, president of the National Academy of Visual Instruction.

The presence of Mr. Will H. Hays on the platform as guest of honor afforded the women their long-desired opportunity to ask him some very direct questions. The first, and one of the most pointed, was why ministers of the gospel are invariably made to appear effeminate and generally ridiculous in motion pictures. Without hesitancy Mr. Hays' reply was given, and it indicated his unqualified disapproval of any such policy on the part of film producers. If this condition existed, he stated, it was wrong and should be changed. Every issue brought up was met by him in an equally frank manner, and his willingness to admit the mistakes made in the past by motion-picture producers went far toward impressing his audience with a belief in his own sincerity and his high moral standards for motion-picture production.

In the evening an audience of over six thousand people gathered to hear Mr. Hays' address on what the association he represents—the Motion Picture Producers and Distributors of America, Inc.—intends to do, and what the club women can do to strengthen it in its right purposes. Space will permit the quotation of but a few of his most impressive paragraphs.

After setting forth the purpose of his organization, which is surely familiar by now to everyone in touch with the field of motion pictures, Mr. Hays went on to say: "The development of this industry is analogous to that of no other. When keen men saw the commercial possibilities in this field, they set out in feverish haste on the world-old quest for gold, just as the Forty-Niners did. Picture pioneers set out to dig gold just as men went to Alaska when the Klondike flashed its golden invitation to the spirit of adventure. And we do not forget, as a matter of history, that while the pioneer in any business is always a romantic figure, his conduct frequently does not measure up to the best boarding-school standards. . . .

"Those days are over. At the end of this incredibly compressed physical, mechanical, financial, and artistic development the pioneers have caught their second breath. They find themselves the responsible leaders and custodians of one of the greatest industries in the world, with limitless commercial possibilities and perhaps more income than all the public utilities in the country combined. The business is seeking and is finding a firm anchor to the same strong rules which govern banking and manufacturing. Sober business men, with vision clarified, know better than anybody else that the future of the business, as well as the future of society, demands better pictures. . . . . Above everything else is the duty to the youth. We must have toward that sacred thing, the mind of the child, the same sense of responsibility, the same care about the impressions to be made upon it, that the best teacher or the best clergyman or the most inspired teacher of youth would have. . . .

"Too much should not be expected too soon. There can be no over-night miracle, . . . but every day there is opportunity in the studios to take action at the place, and at the *only* place, where effective action can be taken. Responsibility for the pictures now being made by the members of this association cannot be avoided. They will be proof either of our honesty of purpose or of our failure; they will be the proof either of our ability to correct our evils ourselves or of our inability to run our own business. . . .

"While asking for your aid and co-operation I would like to ask, too, that you judge us by our actual performances rather than by any promises that we may make. We are building this industry for years to come—for generations to come—and though our progress may perhaps seem slow at the beginning, the results, we are confident, will be certain and permanent. And we will not be stopped, mark you, nor will we be deterred either, by any possible machinations or obstacles developed or planted by any interest that might, from any wrong purpose, want to prevent the success of our effort, or by those who, with good motives yet mistaken judgment, would unconsciously put obstacles in our way. . . .

"One way for you to help us make good pictures is very easy, and that is by refusing to patronize bad pictures and by patronizing good ones. . . . This is not a one-man's job, nor the job of one

*(Continued on page 26)*

[1] A copy of this booklet will be sent free upon request.

# *The* NATIONAL ACADEMY *of* VISUAL INSTRUCTION

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*Vice-President: MRS. CLAIRE S. THOMAS, State Department of Education, Raleigh, N. C.*
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A department conducted by the Secretary of the Academy for the dissemination of Academy news and thought. Opinions here expressed are not necessarily in accord with those of MOVING PICTURE AGE

## MISSOURI TEACHERS OF VOCATIONAL AGRICULTURE HAVE COMMITTEE ON VISUAL EDUCATION

A NEW plan has been inaugurated for conducting the annual three-day state-wide Conference of Smith-Hughes Teachers of Vocational Agriculture in Missouri. This conference will be held at Columbia, Missouri, November 2-4. Each teacher in the state has been assigned a place on some one committee. Each committee will meet on the first day of the conference to formulate its report. It is significant that one of these committees is on visual education. The following is a complete list of the committees: Promotional and Community Service; Plant and Equipment; Farm Shop; Short Unit Evening Courses; Pre-Vocational Agriculture; Methods of Instruction; Visual Education; Home Projects; Administrative Problems, and Professional Improvement and Ethics.

The personnel of the Committee on Visual Education is as follows:

O. T. Coleman, Palmyra, Mo.
H. G. Tilley, Maryville, Mo.
H. J. Deppe, Lebanon, Mo.
J. C. Dirck, Lexington, Mo.
L. M. Hodges, Mound City, Mo.
E. C. Rees, Savannah, Mo.
T. C. Wright, Tuscumbia, Mo.
J. W. Graves, Richmond, Mo.

The preliminary report of the committee will be taken up by the conference and amended or adopted. The Committee on Visual Education will continue from year to year. The following list of topics has been arranged to guide the committee in making its initial report.

COMMITTEE ON VISUAL EDUCATION

1. The field trip
   a. In animal husbandry and plant husbandry
      1. How prevent waste of time
      2. How secure order and attention
      3. The camera on the field trip
      4. The follow-up lesson
2. What illustrative materials, and in what amounts, should be used for animal husbandry, plant husbandry, shop, and horticulture? What part of this should be collected? What grown? What purchased?
3. What is the best method of storing threshed samples? ears of corn? dried and pressed specimens?
4. Should a stereopticon be required of all Smith-Hughes departments?
5. The opaque projector in classroom teaching
6. How obtain suitable slides when you want them? Just what slides do we need?
7. The motion-picture projector and the vocational-agriculture teacher
   a. How financed
   b. Methods of using
   c. Its place
8. Charts, pictures, and posters—how to use and care for them
   a. Decoration and atmosphere
   b. Formal and informal instruction.

## FILM-REVIEW COMMITTEES

PRESIDENT HAYS has appointed the following committees for review of films for the Academy. It is hoped that the machinery will be worked out by October 1 so that the committees can begin work. Each film will be reviewed by three members of the committee and the published review will be a harmony of these three.

EASTERN STATES
A. G. Balcom, *Chairman*
C. R. Toothaker
John A. Hollinger
F. W. Perkins
W. C. Crosby

CENTRAL STATES
Edwin H. Reeder, *Chairman*
W. H. Dudley
F. Dean McClusky
Charles Roach
Mrs. Claire S. Thomas

WESTERN STATES
J. W. Shepherd, *Chairman*
R. F. Egner
C. W. Salzer
Harold Ingham
Miss A. Loretto Clark

## JUDGING AN EDUCATIONAL FILM

[NOTE: The following suggestive outline was prepared by Miss Stumberg, Academy member, teacher at Weldon Springs, Mo., and a member of J. V. Ankeney's class in visual method at the University of Missouri, as a partial solution to the problem, "What Are Some of the Things to Consider in Judging an Educational Film?" Criticisms and suggestions are welcomed.]

1. Subject-matter
   a. Adaptability
      To medium
      To age of pupil
      To particular lesson at hand
      To grade
   b. Accuracy
   c. Authenticity
   d. Recency or up-to-dateness
   e. Clearness
   f. Sequence
   g. Organization
   h. Appropriateness
2. Subtitles
   a. Border
   b. Illumination
   c. Over-printing
   d. Length of line
   e. Number of words in line
   f. Footage per word
   g. Type
      Size
      Style
      Face
      Spacing
      Arrangement of words
   h. Tinting
   i. Dissolve
   j. Questions
   k. Vocabulary
      Comprehensible
      Carefully chosen
   l. Thought-provoking
   m. Gain and hold attention

(NOTE: There should be nothing on the subtitle to distract from the wording that it carries.)

3. Photography (quality of great importance)
   a. Composition
   b. Depth
   c. Brilliance
   d. Truthfulness
      Color rendition
      Tone gradations

*(Continued on page 21)*

# APPROVED FILMS *and* THEIR SOURCES

**New Releases of Travel, Literary, Industrial, Topical, and Comedy Subjects**

## Films for the Church, School, and Club

*The following list of approved pictures, reviewed, endorsed, and listed by the National Motion Picture League, with executive headquarters in New York City, is published for the purpose of stimulating a greater demand for pictures not only suitable for adults, but wholesome for children of all ages. By the aid of these weekly lists the general public may select a high-class show, schools and churches may arrange suitable programs, and theatre managers may book the better class of pictures. It is very necessary for the operator to make all cuts suggested below, in order that the films may be wholesome for children and young people. These omissions are suggested in order to save otherwise splendid, wholesome pictures from rejection. Pictures not suitable for this list receive no comment.*

(For addresses of exchanges see page 26.)

### GEOMETRY FILMS

#### Recommended for Classroom Instruction

**Geometry.*** Reels, 2. Producer and exchange, Society for Visual Education. Remarks: A few famous mathematicians—Euclid, Thales of Miletus, Plato, Pythagoras, Archimedes of Syracuse, Karl Friedrich Gauss; difference between plane and solid geometry; all the circumference of a circle; right, acute, obtuse, and straight angles; triangles; isosceles triangle with two sides equal; scalene has no equal sides; parallel lines; quadralateral, a four-sided plane figure, rhomboid trapezoid; rhombus; diameter; chord; concentric circles; tangent; a secant; inscribed figures; inscribed angle some practical uses of common tangents; how to determine the height of a tree; commensurable and uncommensurable bodies; practical application of geometrical figures as applied to buildings and designs.

### BIOLOGY FILMS

#### Recommended for Classroom Instruction

**Inhabitants of a Hedgerow.*** Reels, 1. Producer and exchange, Kineto Co. of America. Remarks: A study in contrast among insects.

**Life History of Frogs and Toads.*** Reels, 1. Producer and exchange, Kineto Co. of America. Remarks: From the spawn to the greedy adult.

**Pathe Review No. 161.*** Reels, 1. Producer and exchange, Pathe. Remarks: "The Reindeer Round-Up," animals herded in pens for sorting and branding; "The Breaking Point," relative resistance under hydraulic pressure of pine and steel; "What Next," the possibilities of future styles of head dressing based on fashions of the past; "Alsace under the Tricolor," Pathe color showing present-day prosperity of the restored province of France. Cut scene of girl smoking.

**Official Urban Movie Chat.*** Reels, 1. Producer, Kineto Co. of America; exchange, W. W. Hodkinson. Remarks: Miss Waltz, teacher of etiquette, gives advice on table manners; "Travel," scenic views of New Brunswick on the Bay of Florida; "Public Service," firemen learn the correct way to jump into life-saving nets; "Natural History," fighting the malaria mosquito with fish, a new experiment; "The Great Outdoor," members of the Woodcraft League explaining the origin of fire, demonstrating how to start fire without matches; Public Forum.

**Toads.** Reels, 1. Producer and exchange, Society for Visual Education. Remarks: Eggs of tree and garden toads, tadpoles, breathe through gills, mouth a small sucking disc, development of tadpole, becomes air-breathing animal, diet changes (cut scenes of toad eating worms), resembles bark of tree, drinks by absorbing water through skin, extended vision, front feet for grasping, hind feet for scratching and swimming.

**Kineto Review, No. 76.** Reels, 1. Producer, Kineto Co. of America; exchange, National. Remarks: Dexterity and mimicry of insects. Living Book of Knowledge Series. Crickets, quick action, centipede emerges from shell, drone fly, "stick" insects, mantis emerging from cocoon, hawk moth (cut scene of mantises eating caterpillar alive), poisonous scorpion, grasshopper, wood ant holds a match, flea whirls ball and stick, magnified view of fica's leg, caterpillar, scorpion, fly performing on its back, blue-bottle fly performs.

**Kineto Review, No. 80.** Reels, 1. Producer, Kineto Co. of America; exchange, National. Remarks: A glimpse into the Animal Kingdom. Living Book of Knowledge Series. Puma, polar bears, macaw, cockatoo, elands, the largest antelopes in the world, emu, Alaskan brown bear, black-necked swans, mountain zebra, seals are mammals adapted to aquatic life, Himalayan tapir, Japanese sik deer, penguins, nilgai calf, black buck of India, cassowary of Australia, monitor largest of lizards, rhea of South America, European wild boar, gnu of Africa, collared peccary, American wildcat, angry chimpanzee, dromedary, camel, red kangaroo, yaks from Thibet, grizzly bears, Kamchatkan bears.

**The Finest on Four Feet.** Reels, 1. Producer, C. L. Chester; exchange, Community Motion Picture Service. Remarks: Japanese spaniels, dachshund, kittens, Airedales, collies, dog teams of the frozen North, police dogs heel, retrieve, throw, taught to await orders, eat only from master's hand, protect muzzle, attack robbers, in trailing criminals police dog is better than bloodhounds.

**Carnivorous Mammals.** Reels, 1. Producer, Peter's Text Films; exchange, National Non-Theatrical Motion Pictures. Remarks: Lion, belongs to cat family, native haunts, lioness with cubs, hunting, leopard and its young, ferocious black leopard, wildcat, bear of temperate zone, raccoon lives in trees, porcupine the largest of the rodent family, monkey of tropical countries, sacred monkey, hippopotamus and young, deer, venomous rattlesnake of U. S.

**Wild Life Studies.** Reel, 1. Producer and exchange, National Non-Theatrical Motion Pictures. Remarks: Animal studies in New York Zoological Park. Bison or American buffalo in a 22-acre range, capturing buffalo for shipment, American elk numerous only in Yellowstone Park, how they shed their antlers, rapid growth of new antlers in the spring showed by weekly calendar, baby elk, rubbing hairy covering from antlers, full-grown elk.

**The Mosquito.** Reels, 1. Producer and exchange, Society for Visual Education. Remarks: All stages in the life history of a mosquito; ponds and puddles the breeding places, one to two hundred eggs laid at a time, hatching under water, heart pulsations, breathing tube, abdomen and thorax under the microscope; larvæ feeding upon animal and plant life, going to surface for air, moulting three times, pupa resting on top of water, mosquito emerging and drying wings. Mosquito prevention by pouring oil on water, thus preventing their breathing.

**Our Four-Footed Helpers.** Reel, 1. Producer and exchange, Pathe. Remarks: Wonders of life in plant and animal world. Cow, diagram of digestive organs, other hollow-horn animals, zebu, beast of burden, old-world buffalo, gnu, giraffe; ruminants without horns, camel, dromedary, alpaca, llama; solid horns, deer, spotted deer of India, white tail deer, elk, shedding antlers in December and January, growing new ones in five months, reindeer, scenes in Lapland, tents of hide, herd of thousands of reindeer swimming fjord.

**Inhabitants of a Hedgerow.** Reels, 1. Producer, Charles Urban; exchange, Kineto Co. of Amer. Remarks: Charles Urban's Science Series No. 96. A study in contrasts among insects; musk beetles, burnet moth, white satin moth, eggs, hatching eggs, how the larvæ live in colonies, thick-horned bugs, volucella fly resembles a bee, pupa on a leaf, cassid or tortoise beetle, crab spider, xysticus; inhabitants of a ditch; thistle bug, chelifer or false scorpion, young frog hopper, harvest mites or short-legged trombidium.

**The Races of Mankind.** Reels, 1. Producer, Peter's Text Films; exchange, National Non-Theatrical Motion Pictures. Remarks: Four great races. White or Caucasian, most highly civilized, most numerous: (1) light or northern type; (2) dark, or Latin type. Yellow, or Mongolian, 630,000,000 Mongolians in the world, Japanese, Chinese, Polynesians, Malays, every seventh man in world is Chinese, five branches of Chinese, Tartar or Manchu woman, Japanese highly civilized, Polynesians inhabit South Sea Islands. Black, or Ethiopian, 185,000,000 negroes, most negroes of Africa are savages. Red, or Indian, 15,000,000 Indians in U. S., Winnebago, Sioux, and Hopi of Arizona most numerous, Indians dancing.

**Pathe Review, No. 127.** Reels, 1. Producer and exchange, Pathe. Remarks: Snow-time in the Orient, Japan in a blizzard, children on stilts, women dressed in kimono carrying paper umbrellas in the snow. All aboard, Hy Mayer Travelaugh, crowds at Battery embarking on pleasure excursion, various types of people. Slow-motion photography analyzing running, also throwing of hammer. The City of the Lake, colored scenes of Lake Como, Italy.

*(Continued on page 21)*

# HIGHLIGHTS

*Film Reviews by the Editor, with Brief Film Comments by Other Members of the National Academy of Visual Instruction*

## "GOD *and the* MAN"

THIS six-reel production is a drama dealing with the influence of the teachings of John Wesley upon those among whom he spread his message. It is not a sketch of the life of Methodism's founder, but it has sufficient bearing upon this character to attract the consideration of Methodists and others who have followed John Wesley's career.

The theme of the film is that love shall overcome hate, and of course love does stand triumphant when all is said and done and the picture is over. In a certain town where Wesley is preaching his doctrine two families, the Christiansons and Orchardsons, are engaged in a bitter feud concerning a portion of property. The elder Orchardson contrives to buy a mortgage against the Christianson family, and the shock of the discovery proves fatal to Christianson Sr. Young Christianson swears that he will not rest content until he has achieved revenge for what he terms the murder of his father; and this pledge is renewed later when his mother, upset by further trouble, financial and otherwise, occasioned through the Orchardsons, passes on.

Wesley's followers are sent to America to spread his teachings. The younger Orchardson, in order to escape his enemy and also in hopes of winning his suit with an heiress, professes divine inspiration and accompanies the party; while his pursuer goes aboard the same boat disguised as a seaman. To make a long story and interesting series of events short, the avenger and his victim are marooned on an Alaskan island; but Christianson discovers that, although God has seemingly been kind in delivering Orchardson into his hands, yet by circumstances he himself also is doomed. And now the light comes to Christianson, after these years of revenge-seeking, and he comprehends that only through love can the true goal of life be attained. He does what he can to alleviate the sufferings of his former enemy, but within a few days Orchardson has gone to his final rest. And as the reclaimed Christianson breathes a last prayer over Orchardson's grave, marked with a crude wooden cross, whalers come upon him and thus the Divine Hand helps him back to the old home and loved ones.

"God and the Man" will be recognized as a sincere effort to portray the influence of Wesley and also the consequences of a life out of harmony with divine principles. The permeating thought of the picture is one that cannot be too heavily stressed in the work of the church, and every resourceful pastor now using films will recognize in this film a most unusual opportunity for a sermon that should go straight to the hearts of his people.

I find nothing objectionable in this production unless possibly it be the kicking of the prostrate man; the story would be just as strong without this superfluous indication of brutality.

I am glad to recommend this film for use in any religious gathering. It has been produced directly for the needs of the church, and in the hands of an able pastor it will reinforce his religious efforts as could nothing else.

"God and the Man" is distributed by the Central Film Co., 729 Seventh Avenue, New York City.

## SAFETY-STANDARD MATERIAL

IN "The Chosen Prince," an eight-reel production on safety-standard (narrow-width) stock, is found one of the finest film versions of a biblical story that I have seen for many months.

"The Chosen Prince" tells the well-known and inspiring story of David and Jonathan—that tale of a love held inviolate through strife and peril. The only comment necessary regarding the story itself is that the film version is faithful to the original version, and does not sacrifice authenticity to achieve certain effects.

The strength of this film lies in the accuracy of the types chosen for the various roles, and in the sincerity and earnestness of the acting that make the entire rendition so impressive. Numerous biblical productions have been brought out; and not a few of them have failed to convince us because of their artificiality, and because the crudeness of their handling frequently was seen through the light veneer of oriental environment. "The Chosen Prince" stands heads and shoulders above such productions; its settings are correct and convincing, its characters (possibly with the exception of the unimpressive Goliath) are typical and capable, and it may be called a positively successful production for the reason that it does hold the close attention of the average person with his average knowledge of the Bible.

I have no hesitation in recommending this production for the use of any church or Sunday school equipped with a safety-standard projector. Films of such quality are too infrequent to be ignored after one has discovered them.

"The Chosen Prince" is distributed by the United Projector & Film Corporation, 69 W. Mohawk St., Buffalo, N. Y., with branch offices in other cities.

## EDUCATIONAL SUBJECTS

AMONG the recent releases of the Ford Educational Library are the one-reel subjects "The Honey Bee," "Mining Anthracite Coal," and "Lumbering in the North Woods."

"The Honey Bee" is a markedly competent portrayal of the honey-producer and its work. The detailed views included in this film are very clear, and a lucid understanding is given of the life and products of the honey bee. Honey is shown as it is made in the hives, and also as produced in hollow trees by the wild honey bees; and the processes are carried on to include methods by which the comb honey is converted into strained honey.

"Mining Anthracite Coal" is introduced by an animated map indicating the sources of both bituminous and anthracite coal, and emphasis the limited resources of the latter. Photographic and diagrammatic views portray the mines and the operations of the miners. The handling of the coal is shown until it is at last shipped from the mines for final disposition. With one exception this film is excellent: the scene showing the boys picking out slate appears inaccurate, as the action is so sped up that satisfactory work would be obviously impossible even by the most alert.

"Lumbering in the North Woods" contains a vast amount of in-


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The following facts will give you some idea of our mammoth non-theatrical library:

RELIGIOUS SUBJECTS, 199 reels
PATRIOTIC SUBJECTS, 79 reels
BOY AND GIRL SCOUT SUBJECTS, 10 reels
JUVENILE SUBJECTS, 97 reels
EDUCATIONAL SUBJECTS, 521 reels (covering every country in the world)
Two 7-reel Dramas — Fifty-one 5-reel Dramas — Eight 3-reel Dramas — Six 1-reel Dramas
Three 6-reel Dramas — Two 4-reel Dramas — Four 2-reel Dramas — Sport Pictorials
Seventy 2-reel Comedies — One hundred thirty-one 1-reel Comedies

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teresting and instructive information. We see the lumber camp, and then are told how the fall of a tree is directed by cutting a notch and then sawing from the opposite side, this method also preventing splintering of the tree. The trimming and sawing of the fallen tree, the transportation of the logs on land and by water, their treatment at the mill—all of these features combine to form a very valuable story of modern industry. The film terminates with a significant statement as to the depletion of American forests by fire and by commerce, and gives a glimpse of reforestation work.

These films are produced and distributed by the Ford Motion Picture Laboratories, Detroit, Michigan.

## BRIEF FILM COMMENTS

THE OX WARBLE—A $50,000,000 TUNE. Reel, 1. U. S. Dept. Agr.—Of interest only to the cattle raiser or the biology student. Effective use is made of animated diagrams. Not particularly recommended for general exhibition.

CHARLES ROACH,
*Iowa State College.*

CHEESE. Reels, 1. Armour & Co.—Graphs and diagrams show the high food value of cheese. These are followed by views showing its manufacture: milking, hauling milk to the factory, weighing, adding rennet, drawing off whey, chopping curds, filling molds, pressing, etc. The last half of the reel pictures the manufacture of a huge cheese for the National Dairy Show and might well be cut, though interesting.

RUPERT PETERS,
*Kansas City (Mo.) Public Schools.*

SELECTION OF A LAYING HEN. Reel, 1. U. S. Dept. Agr.—Some physical characteristics by which the good egg-producer can be recognized. Although not a complete treatment of the subject, the material is good as far as it goes.

CHARLES ROACH,
*Iowa State College.*

STRIKING TIRES. Reel, 1. Goodyear Rubber Co.—This is a cartoon picture in which the tires hold a mass meeting and protest against the abuses they are receiving at the hands of motor users. They elect a large tire for a chairman and proceed to set forth their grievances. The main abuses which it is found they have received are: Under-inflation; neglected permanent patching and repair; bruises; tight chains, and misalignment of wheels. The remedies for these troubles are then set forth. The instructional worth of this picture lies in the depiction of tire troubles and the necessity of attending to repairs promptly. The cartooning is excellent and the educational points are summarized so as to make a more lasting impression.

A. L. THOMAS,
*Alabama Polytechnic Institute.*

MAKING THE DESERT BLOOM. Reels, 2. American Red Cross.—Pictures briefly the construction of irrigation dams, canals, and ditches, clearing a farm of sage brush, and irrigating wheat. Over half of the reel is given to showing the results of irrigation in big crops of potatoes, alfalfa, rye, clover, and fruits, and in dairying and stock raising.

RUPERT PETERS,
*Kansas City (Mo.) Public Schools.*

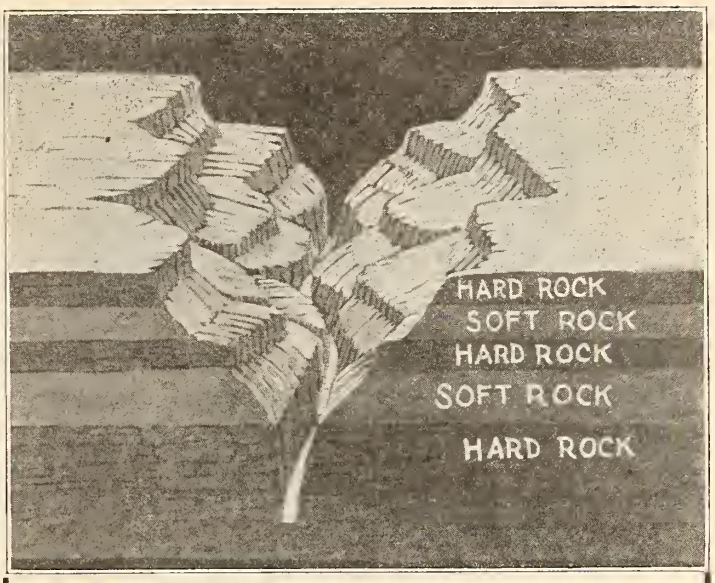
## Releases Approved in Chicago

THE BETTER Films Committee of the Chicago Woman's Aid, under the chairmanship of Mrs. Fred Michael, in its latest bulletin mentions the following features as having received its approval for public exhibitions. (Approved films of less than five reels are not listed because of space limitations.) Those credited to First National are:

Barnstormer, The (5).
Burn 'em Up Barnes (6 reels).
Milky Way, The (5).
My Boy (5).
Penrod (6).
Shattered Idols (6).
Silent Call, The (7).
Smilin' Through (8).
Woman's Place (5).
Woman's Side, The (5).

Features credited to Paramount are:

Across the Continent (6).
Beauty's Worth (7).
Bobbed Hair (5).
Bonnie Briar Bush, The (5).
Food for Scandal (5). But cut lifting of dress.
Hearts to Let (5).
Is Matrimony a Failure? (6)
Just around the Corner (7).
One Glorious Day (6).
Rent Free (5).
World's Champion, The (5).


**Animated Block Diagram of (3) The Grand Canyon of the Colorado River.**

This moving picture of the marvelous canyon gives an impression not possible in words or maps. It requires the film to bring this incomparable region to the mind.

**The Ford Educational Library has many Special Studies in Regional Geography.**

**(3) Grand Canyon of the Colorado.**
**(4) Yosemite Valley.**
**(5) Rocky Mountains.**
**(6) Yellowstone Park.**
**(7) Mt. Rainier.**
**(8) Niagara Falls.**
**(9) Panama Canal.**

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Farm Bureau Pageant . 2 Reels
Farming in One Lesson 2 Reels
Spring Valley . . . 5 Reels
The Homestead . . 3 Reels

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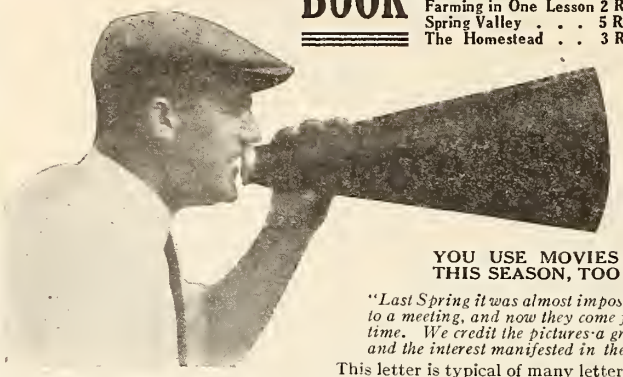

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# TELL THE FARM TALES TO ALL THE FARM FOLKS WITH REAL FARM MOVIES

*"Last Spring it was almost impossible to get more than 20 or 30 men out to a meeting, and now they come freely and do not expect pictures every time. We credit the pictures a great deal for the increase in attendance and the interest manifested in the Farm Bureau work in the county."*

This letter is typical of many letters received from agricultural agents and farm bureaus telling their experience with motion pictures as crowd getters.

*For Best List of Farm Movies in existence write or wire*

**HOMESTEAD FILMS, Inc.**
7510 North Ashland Ave., Chicago
Producers and Distributors for American Farm Bureau Federation


## Gathering the Flock

*(Continued from page 11)*

attending this second preaching service of the day. We had good music and the best sermon I could give them, and still there was such a small number interested that I felt it best to close the service. A while before closing, however, I used one or two reels of film at the Sunday-evening service, but this was not continued long, as I was not quite satisfied with the films I was getting for a Sunday-evening service. There was nothing especially wrong about them, but I felt that there was need of something more appropriate. But I noticed that when we had the pictures at the evening service whole families were present—fathers, mothers, and children. They seemed to enjoy the pictures together, the service seemed to interest them, and I noted that they came time after time. Many of these people had never been to our evening services before, and it gave me something to think about. At this time I discontinued the evening service for a while.

A short time ago I thought I would resume Sunday-evening services, and decided to try the pictures again. The first Sunday night the house was crowded to capacity, and the aisles were filled with chairs. It was a great surprise to us all, and the ushers were kept on the jump. The crowd was very reverent indeed. The organist opened with a voluntary; this was followed by a hymn, prayer, responsive reading of Scripture, solo, hymn, and short sermon. (The sermon is 15 minutes short!) Then the offering was taken, followed by two reels of "Enoch Arden." The service closed with the benediction. Everybody seemed delighted, and the service was pronounced a success.

The next Sunday night was a cold night, with snow and ice on the sidewalks, but the house was full again. My observation has been that whole families attend and enjoy the service, and in a spirit of reverence.

I have concluded that, if people will come to the church on Sunday nights and enjoy a religious service, taking part in the singing and Scripture and listening to a sermon, because we have clean motion pictures, I will do my best to give them a Sunday-evening service that will be pleasant, entertaining, and inspiring. Even though many do come to see the picture they hear the gospel in story and in song, and I am sure that good is accomplished. I note that the people consider it worthwhile, for they give a free-will offering so liberal as to take care of the expense of the service


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THE NEW PREMIER
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Flickerless "SAFETY STANDARD" Motion Picture Projector

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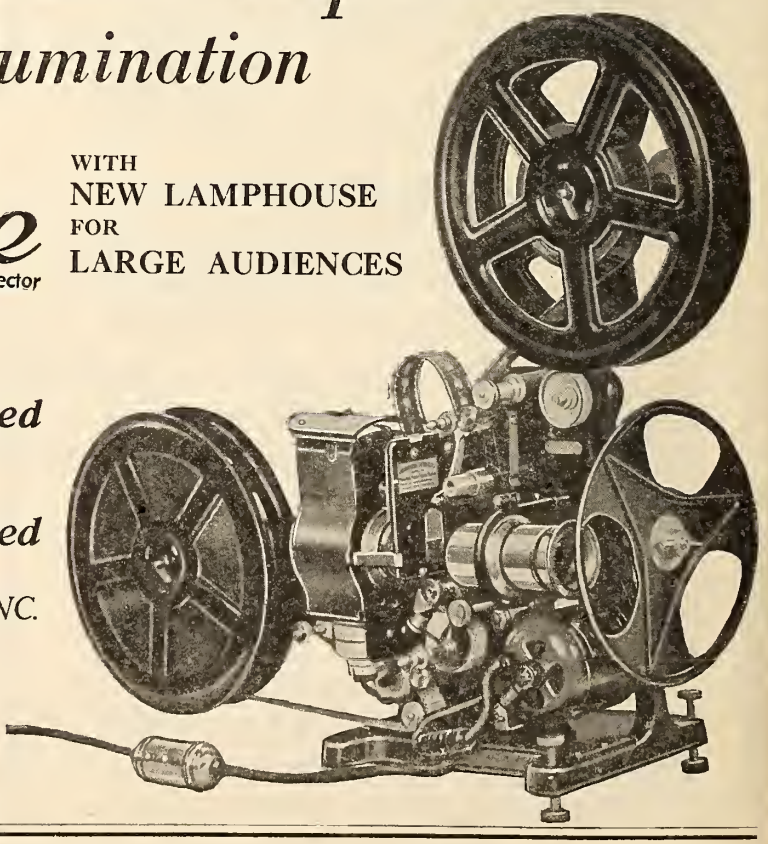

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and leave something over. We never fail on this, and it is gratifying to know that the people care enough to finance the undertaking.

I can say that, whereas we had given up our regular Sunday-evening service, we are now reviving this service, and the pictures are bringing out great audiences. If the pictures will bring people to our churches on Sunday nights who otherwise would not come, I say that we owe it to the Kingdom of God to use this legitimate means of getting attendance. The church needs the people, and the people need the church. People need the service of worship, and there is no trouble about getting them to be reverent; if we get them there we can give them inspiration. The time is nigh, yea, even now is, when pictures will play an important part in building the Kingdom of God here on earth.

## National Academy of Visual Instruction

*(Continued from page 16)*

3. Photography (continued)
   - d. Truthfulness (continued)
     - Line rendition
   - e. Perspective
   - f. Depth
   - g. Atmospherc
   - h. Artistic
   - i. Vivid
4. Graphic devices (here quality, accuracy, method, and technique are very important)
   - a. Graphs
     - Kind
     - Quality
     - Conform to standards of graphics
   - b. Cartoons
   - c. Animated drawings
   - d. Animated maps
   - e. Animated models
5. Summary
   - When used
   - What contain
6. Main title
   - What contain

## Approved Films and Their Sources

*(Continued from page 17)*

### INDUSTRIAL FILMS

**Recommended for Classroom Instruction**

**The Silver Harvest.** Reels, 1. Producer and exchange, Educational Film Exchange. Remarks: World Wondering Series. Sardine fishing on the coast of Portugal, scenes showing how sardines are canned.

**Tagalog Toilers in Philippines.*** Reels, 1. Producer, Burton Holmes; exchange, National Non-Theatrical Motion Pictures. Remarks: Filipinos raising rice, gathering the crops, hulling and loading sleds; procuring salt from the sea at Luzon; gathering cocoa, the chocolate bean; a forty-pound breadfruit, the papaya, methods of farming in Philippines under difficulties.

**Fluff and Stuff.*** Reels, 5. Producer, Kineto Co. of America; exchange, State Rights. Remarks: The raising and marketing of cotton; the cotton ball, picking; seeding at cotton mill, packing, bailing, weighing, shipping to compress plant, inspected and valued, million dollars worth of cotton; spinning and weaving, complete material ready for use; scenes showing in operation the essential machinery of the cotton gin, of the compress plant and of the mill.

**Danger Ahead.*** Reels, 1. Producer and exchange, National Non-Theatrical Motion Pictures. Remarks: A safety-first warning editorial, showing the danger of using glaring headlights on automobiles. (Note: This film will be loaned without cost with the exception of transportation charges both ways.)

### GEOGRAPHY FILMS

**Recommended for Classroom Instruction**

**Marimba Land.*** Reels, 1. Producer, Prizma; exchange, State Rights. Remarks: Colored. Home life of Aztec Indians, grinding corn, marketing, street scenes, live in heredity of Aztec tradition, carrying loads on their backs and heads, descendants of the great Montezuma, market place, Indian fountain, Indian maidcn permits her lover to break her jar by the fountain and thus becomes his bride, he pays her mother a pig and a goat for her. Marimba is native instrument of Guatemala.

**The World's Greatest Waterfalls.*** Reels, 2. Producer and exchange, Community Motion Picture Service. Remarks: Kaieteur Falls in British Guiana, five times higher than Niagara; journey up Potaro, falls of Papatuk and Amatuk, natives shooting fish with bow and arrow; Patamona Indian in native boat, paddling against current, climbing mountain trails, brink of great chasm, Anvil Rock over Kaieteur Falls; down the Zambesi to Victoria Falls, cataract at western end; Niagara Falls in winter seen through a screenwork of snow-covered trees, ice formations, cubic mile of water a week passes over falls, Goat Island, Bridal Veil Falls, International Bridge between United States and Canada.

**The Southern States.*** Reels, 2. Producer and exchange, Society for Visual Education. Remarks: Regional geography. Florida Keys, remarkable coral reefs, new South developing manufactures and mines as well as plantations, world's greatest cotton-growing region; picking cotton, packing, shipping; rice crops of Texas and Arkansas, threshing, sorting; sugarcane in Louisiana, planting, cultivating, cutting sugarcane; Florida's orange groves; bananas, raising sweet potatoes, threshing peanuts; yellow pine of southern plains furnishes valuable timber, cyprus logging scene in Georgia, collecting turpentine from pine forests, working a coal bed in Alabama; among the cities of the South, Savannah, Tampa, Mobile, Birmingham; Galveston leading the world in cotton shipping, concrete sea-wall built after flood in 1900; New Orleans greatest city of South, quaint French quarter, Cathedral of St. Louis, built in 1724.


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**A 6-reel MOTION PICTURE**

**Adapted from the novel of Robert Buchanan**

*See editorial review in this issue, page 18*

The following films are also suitable for schools, churches, and community showings:

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"ANTHONY AND CLEOPATRA"
CHARLES DICKENS' "SCROOGE"
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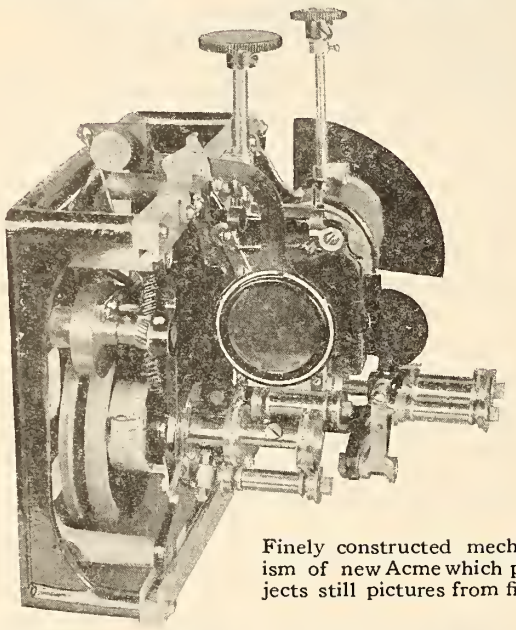
# New Acme Shows Still Pictures From Film



Finely constructed mechanism of new Acme which projects still pictures from film.

## Gold Glass Shutter Stops Heat But Allows Free Passage of Light

The new improved Acme is the only motion picture projector with a light powerful enough to give satisfactory results, which can be stopped to show still pictures at any place in the film, without using any liquid or cooling condensing system.

The still picture device on the new Acme is simple, automatic and effective. It is an exclusive feature patented by the Acme Motion Picture Projector Company. It has been tested on projectors in actual use for more than a year.

It adds 100% to the usefulness of motion pictures.

With the new Acme, teacher, preacher, lecturer or salesman can stop the motion picture at any time and hold a still picture for any length of time while he emphasizes a particular point in the film. There is absolutely no damage to the film.

This new feature is installed on Acme Portable Projectors and on Acme Combined Film and Slide Projectors.

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Metal magazines enclose film inside projector. New type fan gives maximum ventilation. Independent motor driven rewind is controlled by one button at front of case. Improved take-up insures even tension on film and prevents lagging. Instantaneous framing and focusing devices operate while film is in motion. Pilot lamp illuminates interior for threading. Complete oiling system. Perfect design and construction insure noiseless operation. Every operating button is plainly marked to show its function. Guaranteed.

*Write for Full Information.*

ACME MOTION PICTURE PROJECTOR COMPANY

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**The Great Plains.*** Reels, 1. Producer and exchange, Society for Visual Education. Remarks: Regional geography. With only 10 to 20 inches of rainfall, grasses flourish, but few trees grow; grazing most important industry, plenty of winter feed can be raised, cowboys' quarters and other buildings on modern cattle ranch, roundup, cattle on way to eastern market; Denver, Colo., great railroad center of west, beautiful drives, from all parts one may catch glimpses of peaks and foothills of Rockies.

**Stamboul.*** Reels, 1. Producer, Burton Holmes; exchange, Famous Players-Lasky. Remarks. Stronghold of Turk, Turkish quarter of Constantinople, majestic mosques, modern shops, view of walls, typical street, windows latticed, faces behind the Veil, modern avenues, Serasker Tower, Mosque of Saneta Sophia built by Emperor Justinian for Christian Church, towers and mosques of Sultan Ahmed, men rinsing feet before entering for worship.

**The Central Plains.*** Reels, 2. Producer and exchange, Society for Visual Education. Remarks: Regional geography. Locating Central Plains, level prairies, lakes, Mississippi River, Illinois River, canals easily built, railroads, Niagara Falls; great corn belt extending across Central Plains; stock-raising, cattle and hogs, poultry farming profitable near big cities; modern machinery, planting, reaping machine harvests and binds crop, threshing grain in field; coal abundant, copper near shores of Lake Superior, iron ore, loading ore in boats; lumbering in Wisconsin, Michigan, and Minnesota; limestone quarry in Indiana; Niagara power plant, Buffalo a great lake port; Minneapolis, the flour city; Chicago, world's largest railroad and grain center, Union Stock Yards, business and residential section, public parks, University of Chicago opened 1892.

**Music in the Air.*** Reels, 1. Producer, C. L. Chester; exexchange, Ed. Film Corp of America. Remarks: Lake Titicaca along the border of Peru and Bolivia, in the Andes, Copacabana, annual festival, Indian tailor at work, costuming a native in fiesta finery, parade, native dance, cathedral; fife, flute, and drum, sight seers from Bolivia (cut sub-title about native trying to "vamp"), children in costume.

**At the Gate of Old Damascus.*** Reels, 1. Producer, Burton Holmes; exchange, Famous Players-Lasky and National Non-Theatrical Motion Pictures. Remarks: Mosque of Omar on site of Solomon's Temple; the Garden of Gethsemane; ramparts of Jerusalem the Golden; one of the Gates of Zion; north portal; veiled wives of Moslems; unveiled daughters of Judea; fresh water brought into city by pipes—the offering of General Allenby; filling skins with water; types of passers-by; beggar; Bedoins of the desert; Christian women; headdresses of coin; Tower of David.

**In Old Ireland.*** Reels, 1. Producer, Burton Holmes; exchange, National Non-Theatrical Motion Pictures. Remarks: The City Hall of Belfast; alighting from a jaunting car; the Glasgow steamer leaves Belfast; going backward in Dublin; jumping contest of Irish hunters—chief event of horse-show; Nationalist volunteers; climbing rocks; some dear old boys singing Irish songs; far away in Achill; an Irish jig; when the spinning wheel turns; a school in Achill; the Ballybunion, a unique train.

**Camering through Africa, No. 1.*** Reels, 1. Producer, C. L. Chester; exchange, Community Motion Picture Service. Remarks: Through the Kikuya Country, first war dance, these savages five months later became the King's Rifles; giving out government supplies, vaccination, moo cows of Africa, herd of zebra; in the game country, water buck and herd of giraffe, gnu, entirely surrounded by buffalo, eland, herd of spring bok, impallo, bagging our first lioness.


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SCHOOLS, churches, institutions, manufacturers and other non-theatrical users, contemplating the purchase of motion picture machines and films, should obtain a booklet of valuable information which is supplied without cost by

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*PRESENTS*

TWO RELIGIOUS PHOTO-DRAMAS

# "A MAKER OF MEN" :: "THE STREAM OF LIFE"

*Rev. Guy L. Brown, D. D.*
First Baptist Church
Jamestown, N. Y.

"A Maker of Men" was shown at the First Baptist Church on Sunday evening to a capacity congregation; in fact, there were scores of people turned away, unable to get into the church. We probably had twelve hundred people inside, who were delighted with the picture. Allow me to congratulate you upon the splendid presentation of the subject announced in the title which you have so well carried out in the picture. I cannot see a single feature in the picture which should be eliminated or improved upon. Because of a universal demand here, we shall be compelled to show "A Maker of Men" again at some future time.

*Rev. E. A. King*
San Jose, Calif.

For many months we have been reading in the denominational papers and other places about a remarkable religious moving picture called "The Stream of Life." We engaged it at the rate of $25.00 per day. That is more than we usually pay, but made the venture because of what was said of it. Our free will offering was about $75.00.

On the evening the picture was shown the church was packed and scores of people turned away. The picture was a complete success from the start and gripped everybody. It is like a great and beautiful sermon, 100 per cent clean in its morals, sweet and beautiful in every way. It is deeply religious, as might be expected. The most devoutly religious people present were deeply moved and declared to the writer that it was the most wonderful thing of the kind they have ever seen.

**BE SURE TO INCLUDE BOTH OF THESE PICTURES ON YOUR PROGRAM THIS SEASON**

**Distribution in United States Thrugh Twelve Centers** *For Information write*

# PLYMOUTH FILM CORPORATION

**46 W. 24th ST.** **NEW YORK, N. Y.**


**Kineto Review, No. 83.*** Reels, 1. Producer and exchange, Kineto Co. of America. Remarks: Seeing Paris in fifteen minutes, looking up the Seine, the Eiffel Tower and Trocadero, old fortifications of Paris, searching for taxable articles, avenues and Bois de Boulogne, the Champs Elysées, quaint types from Alsace, Place de la Concorde, the most beautiful square in the world, Church of the Madeleine, the Opera, Cafe de la Paix, Vendome column built by Napoleon to celebrate victory of 1805, Place de la Républic, blossoms from the Riviera, Notre Dame, Hotel de Ville, Gare de Lyons.

**Such Is Life in Volendam: Hy Mayer's Travelaughs.*** Reels, 1. Producer and exchange, Pathe. Remarks: Two hours from Amsterdam, fishing a native industry, Spaander's hostelry, street scenes, quaint costumes, narrow streets, children, Volendam chairs, quaint bridges, church parade, a row of Dutch dolls. By trick photography characters in sketches change to real objects.

**Bonnets of Auvergne.*** Reels, 1. Producer, Robert Bruce; exchange, Ed. Film Corp. of America. Remarks: Annonay, a town of enchantment, placid, canals, quaint streets, medicinal springs have made this a popular resort, hyacinths, fresh vegetables, bonnets of St. Flour, every district has its own headdress, village of Le Puy, named for Colcanic piles surrounding the town, statue of the Virgin made of 200 gems taken at Sebastapol, Mayor of Le Puy, old lacemakers at work.

**The Life Neapolitan.*** Reels, 1. Producer Swedish Biograph; exchange, Nat. Non-Theatrical Motion Pictures. Remarks: Castello Dan Angelo, built 497 B. C., columns of Temple Saturn, ruins of Temple of Castor and Pollux, en route for Naples, San Martino, now a museum, Castel Nuovo, narrow streets of Naples, street beggars and hawkers, dinner on the sidewalk, young fisherboy, Sorrento, Via Massa, orange and lemon trees, Island of Capri where Tiberius ended his days in retirement, Vesuvius seen through olive trees, mussel fishermen at work on the bay, Posilippo.

**Wild Orchids and Water Veils.*** Reels, 1. Producer and exchange, Community Motion Picture Service. Remarks: A Globe Trot. Landing at Georgetown, British Guiana, tangle of tropical greenery prevented overland travel, lumber camp amid huge trees, Indian woman cook, wild boar brought in to camp, making a difficult landing, furious water crashing over rocks and boulders, parrots in their native haunts, pale orchids,


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***And What Do Its Users Think?***

Mr. Leonard Power, president of the National Association of Elementary School Principals, writes:

I must mention what wonderful results we are getting with the new Trans-Lux Daylight Screen. . . From now on we shall go right on with our pictures with better visualization than ever before, with all the curtains up and windows open. *I regard the invention of this screen as one of the big steps forward in visual education.*

And Rev. Newell Dwight Hillis, nationally known as the pastor of Plymouth Church, Brooklyn, comments:

At the beginning we were somewhat skeptical as to the results. . . . I am writing not only to express my gratitude to you, but to say that without a single exception the lecturers and ministers who have used the screen, both at every hour during the day and again at night, pronounce it *the best screen that they have ever used. It is quite beyond any words of praise.*

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Kaieteur Falls, 800 feet high, one of the most beautiful scenes in nature's picture book.

**Kineto Review, No. 87.*** Reels, 1. Producer and exchange, Kineto. Remarks: Metz and Luxemburg in Moselle Valley, old city walls and fortifications, city gate and scenes along Thermes River, castles, Rain des Roches, laundry, narrow houses with gabled roofs, market day, statute of the Poilu, Place St. Louis, old arcades, outdoor cafe in Metz, old gate Plaffenthal in Luxemburg, dating back to 1080, Cote d'Eich road, old Boch castle of solid rock, palace of the Grand Duke, standiig army of only 200 men, neutrality guaranteed, Place Quillaume, statue of Princess Amelia, Grand Rue at noon, children at play, Adolph Bridge, modern houses in new section.

**Western Plateaus.** Reefs, 1. Producer and exchange, Society for Visual Education. Remarks: Regional geography. Rugged plateaus between Rockies and Cascade Sierra Nevada chain; Great American Desert, Mesas, volcanic peaks, Emerald Bay; Lake Tahoe; Grand Canyon of the Colorado; Canyon of the Snake River, Shoshone Falls; steep-walled valley of Columbia River; bathing in Great Salt Lake, five times at salty as the ocean; salt works; Yakima Valley, Wash., famous fruit region; cliff dwellings in Mesa Verde; National Park, Colorado, Acoma pueblos; New Mexico, home of the Hopi Indians; Salt Lake City; Ogden, Utah; Phoenix, Ariz.

**Middle Atlantic States.*** Reels, 2. Producer and exchange, Society of Visual Education. Remarks: Regional geography. Part 1: Atlantic Coastal Plain, raising fruit and vegetables, gardening a profitable industry; New York Harbor, Manhattan Island a part of Appalachian Highlands, New York City receives more immigrants than any other port, Ellis Island, East River docks, Interior of Pennsylvania Station, New York's financial district, Union Square, Columbia University, Beach at Atlantic City, Hampton Roads, U. S. Fleet, U. S. Treasury at Washington, D. C., the White House, the Capitol. Part 2: West of Coastal Plain rise Appalachian Highlands; Lake Champlain; Adirondocks; Lake George; Cayuga Lake; famous fruit belt in western New York State; dairy herds, Mohawk Valley; Hudson River, Albany; Catskill Mountains; West Point, cadets in review on parade ground, chapel; Susquehanna River; Harrisburg; state capitol; Harper's Ferry on Potomac; Delaware Water Gap; raising tobacco in Virginia; Philadelphia, one of the best seaports in U. S.; U. S. Mint, Independence Hall; Pittsburgh, iron and steel center of western Pennsylvania.


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**Down the Yukon.*** Reels, 1. Producer, Burton Holmes; exchange, National Non-Theatrical Motion Pictures. Remarks: Yukon is 2,500 miles from Behring Sea, getting lumber for steamer, settlement of Eagle-Thompson children, main settlers, Blackie, pet bear of the mission; freight barges, Kabek, pet dog of best Alaskan breed, Carcross and Old Caribou crossing, the dog business, malamute, Miles canyon, dreaded White Horse Rapids on upper Yukon; home of Rex Beach at Ramport, Tanana River, two young officers wigwagging, Governor of Alaska, Town of Fairbanks, native salmon camp, salmon wheel at work, 10 p. m. on the Arctic circle, a watery wilderness.

**Kineto Review: The Land of Chu Chin Chow.*** Reels, 1. Producer, Charles Urban; exchange, Kineto. Remarks: Shanghai street scenes, section of old wall of China, herding sheep on outskirts of Pekin, Five Tower Temple, camels from the Gobi Desert, the Holy Way to the Ming Tombs, stone images of animals along the road. Manchu women, Emperor's summer palace, Temple of Heaven in Pekin, marble boat on lake of palace and white marble bridge, both built by late Emperor's Dowager.

**Pathe News, No. 12.*** Reels, 1. Producer and exchange, Pathe. Remarks: Arms Conference at Washington ends with signing of five treaties, views of delegates signing treatics, Balfour, Baron Kato, five power pact signatures, nine power treaty, Pres. Harding addresses conference, British and Italian delegates; Muir Woods, Calif., Mt. Tamalpais covered with snow; Rome, Italy, U. S. troops decorate grave of Italy's Unknown Soldier, Gen. Allen in command; Dublin, Ireland, uniforms for new Irish army; Hughes Balfour Wellington Koo born during Arms Conference; Minneapolis blind girl conducts gift shop; Ottawa, annual winter carnival; events in connection with death of Pope Benedict XV, Vatican, St. Peters, Cardinal Ratti selected as new pope.

## Exchanges Mentioned in This List

How to Obtain Any Film Mentioned

The list gives the exchange distributing the film. Write to the address of the main office, given below. Whenever street address is not given, inquiry should be made of MOVING PICTURE AGE.

**Society for Visual Education**
806 W. Washington Blvd., Chicago

**Famous Players-Lasky**
(See National Non-Theatrical Motion Pictures, Inc.)

**Kineto Company of America**
Irvington-on-Hudson, New York

**Pathe Exchange, Inc.**
35 W. 45th St., New York City

**Community Motion Picture Service**
46 W. 24th St., New York City

**National Non-Theatrical Motion Pictures, Inc.**
130 W. 46th St., New York City

**Educational Film Exchange**
729 Seventh Ave., New York City

**Prizma**
71 W. 23d St., New York City

## Better Films

*(Continued from page 15)*

group; it is the multitude's job, and in doing it there is work for all. One of the largest producers has told me that, in his opinion, the outstanding financial successes in the last eighteen months have been clean pictures. I do not know the picture business, but I do know the American public, and I know that its manhood and womanhood is sound and will support clean pictures. . . .

"There is one place, and one place only, where the evils can be eliminated and the good and great advantages of motion pictures retained, and that is at the point where and when the pictures are made. And it *can* be done then and there, make no mistake about it! There is no zone of twilight in this matter. Right is right and wrong is wrong, and men know right from wrong. The corrections can be made, real evil can and must be kept out, the highest standards of art, taste, and morals can be achieved, and it is primarily the duty of the producers to do it.

"I reiterate: it cannot be done in a moment. Women are sufficiently versed in the art and agony of housecleaning to realize that it sometimes takes more than a week. Years of accumulation cannot be removed in a day, and it cannot be done as a practical matter without the support of the public, and that support I know you will give. . . .

"We accept the challenge in the righteous demand of the American mother that the entertainment and amusement of the youth of the land shall be worthy of their significance as the most potent factor in the country's future. We accept our full responsibility. It is service, and 'service is the supreme commitment of life.' It is a service which needs the very best from all, and I have great faith in its fulfillment."


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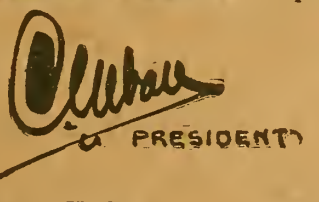


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# MOVING PICTURE AGE

VOL. V
NO. 10

OCTOBER
1922

THIS ISSUE contains three discussions that particularly merit the careful study and deliberate thought of every subscriber and every distributor of visual equipment. These are: (1) the first editorial, found on page 4; (2) the article entitled "Attacking the Gordian Knot," on page 7; and on page 11 the continuation of the series called "Ask the Educator!" ¶ Each of these has been prepared from a viewpoint mutually sympathetic toward the user of visual aids and their distributors; each endeavors to establish that close relationship that precedes customer confidence and dealer progress; each makes merit a quality worth possessing in man or product. ¶ It is a pleasure to publish material of such calibre as that appearing in this issue.

THE EDITOR

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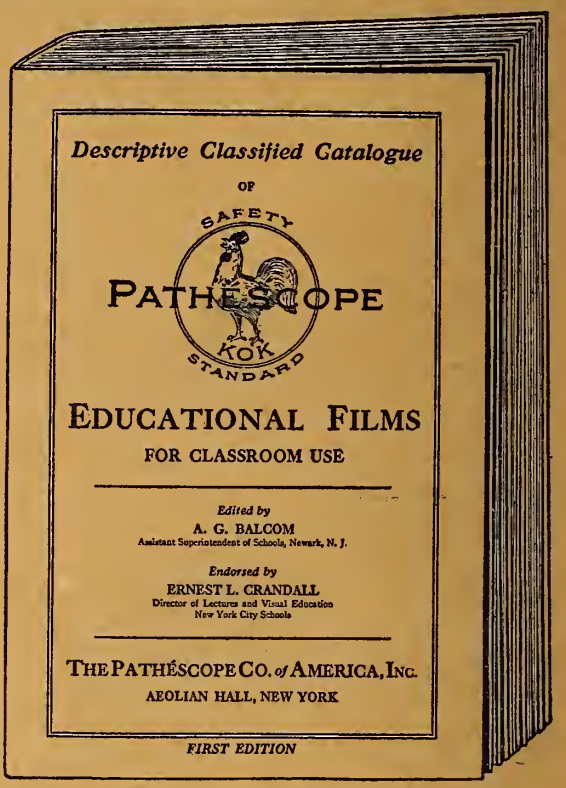


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# MOVING PICTURE AGE

*A Monthly Publication Devoted to the Interest of Visual Instruction*

**Publication Office: 418 South Market Street, Chicago, Illinois**
**EDWARD F. HAMM, President; WILLIAM EASTMAN; Vice-President;**
**WILLIAM C. TYLER, Sec.-Treas.; WALTER B. PATTERSON, Manager**

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**MILTON FORD BALDWIN, Editor and Business Manager**

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# A Chat with the Editor

READERS will note that a change has been made in the heading of the department "Approved Films and Their Sources." The new explanatory note takes cognizance of a fact that has handicapped and annoyed a number of non-theatrical exhibitors: the impossibility of renting these or other films from their distributors for non-theatrical purposes. I am glad that this complaint has been voiced, and I believe the solution provided will put an end to the difficulty. Each department of this magazine exists only because it serves some practical need of the subscribers; if any department seems to fall short in its operation, I will appreciate receiving your criticism and your suggestion for improvement.

✣

All who are interested in watching and accentuating the sane development of educational motion pictures will be given a new insight into conditions through the reading of Mr. Lescarboura's article "Attacking the Gordian Knot." The author wrote this not as the final word upon the subject—for he is too well informed to believe that anyone could settle in a moment a problem that has already faced us for several years!—but as something tangible with which other workers in the field might clarify their ideas and express themselves in this publication.

✣

The contributions by Rev. von der Sump, of Massachusetts, and Rev. Zoller, of Michigan, are excellent examples of the inspirational material mentioned on the Editorial Page. Such religious workers would inevitably achieve unusual results whether they lived in the nineteenth century or the twentieth, for the human factor determines its own level; but these leaders are grateful because methods of visualization have enabled them to attain a degree of service distinctly higher than what they had deemed possible. Any believer in the sound progress of the human race, whether he be business man, minister, laborer, or philanthropist, cannot but be inspired by these stories of pastors who fought prejudice and conquered it, and then went on to finer, greater service.

✣

Visual educators and others who use slides extensively will find particular satisfaction in the discussions appearing this issue in the department "Mechanics of Visualization." Mr. Lescarboura is in no sense unaware of the permanent and important role played by stereopticon work in the field of visual instruction, and it is his desire always to allot to this type of visual aid its proportionate space in his department.

Another important announcement for the slide advocate is that one of the most prominent visual educators in the United States now has in process a series of articles expressive of his thoughts on the subject and descriptive of the service he has developed. This series is intended to go into the subject very exhaustively, and indications are that it will attract the attention of educators everywhere.

✣

I wish to call the attention of every reader to the article entitled "Significant Books." Innumerable letters come to me from persons who are just taking up the use of projection equipment and wish to know of sources of both elementary and more advanced projection data. One or more of these writings should be on the library shelves of every user of projection equipment. If a reading of the reviews does not help you to decide which book you need, you will not err in taking the two that seem to bear most directly on your problems. THE EDITOR.

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# EDITORIALS

THE CONTRIBUTION BY REV. VON der Sump in this issue, "Vitalizing the Gospel through Films," contains a paragraph that will probably receive the hearty endorsement of every user of non-theatrical films. It reads thus: "There is one service that I wish might be rendered for those who use the motion pictures in their churches: A compiled list of the best pictures usable for churches, with a short story of the film pointing out its good and possibly some ill features about it. I would gladly given ten dollars a year for such a list of 50 to 100 films. This would be a great service. I don't know why it couldn't be done."

This is a statement of a need that has always existed in every phase of non-theatrical work; the exhibitor never knows whether or not the pictures he is renting are morally satisfactory or dramatically worthwhile. He is protected if he is so located that he can have the films screened before making his choice, or if he has sufficient time to screen the picture himself previous to the public showing and then make necessary cuts; but many non-theatrical exhibitors find it impossible or difficult to follow either of these plans. It is apparent that rentals of non-theatrical pictures will be retarded until such time as the exhibitor can turn to some authoritative listing such as Rev. von der Sump has suggested in his contribution.

Therefore, MOVING PICTURE AGE has developed a plan by which such a listing can be compiled and printed in its columns. But it is obvious that the time and labor involved in such a compilation will be great, for every film listed much have received personal examination, with cutting where necessary; and such an enormous task cannot feasibly be undertaken until we have been given concrete evidence that the exhibitor wishes such a service. And so our plan is hereby laid before you in detail, with the understanding that the project will not be inaugurated until correspondence from subscribers indicates that they desire this assistance from MOVING PICTURE AGE.

All distributors of non-theatrical films will be notified of the listing that is being compiled, and each distributor will be asked to submit to this office a list of his best subjects three reels or more in length. (It does not seem necessary to apply this service to two-reel and one-reel pictures; and in case of a series of two-reel subjects, such as the Lincoln Cycle, the entire series should be listed as one picture.) From this list the Editor and his staff will select the material that seems to hold greatest promise, and then the distributor will be requested to forward these subjects to the MOVING PICTURE AGE projection room for screening and cutting.

Before his films are screened each distributor must give the reviewing staff permission to cut from the film any scenes that are considered objectionable for non-theatrical exhibitions; if this consent is refused the picture will not be screened for possible listing. In case the distributor has more than one print of a film that has been approved for listing he must give evidence that the duplicate prints have been cut to accord with the cutting of the review print by our staff.

Now let us set up an obvious objection and then knock it down. Different distributors throughout the country may have prints of the same film; how, goes the objection, is one to distinguish between the prints that have been examined and cut and those that have not? Our solution is this: The title of every listed film will be followed by the names and addresses of the distributors whose prints we have examined and approved; when you rent an approved film whose distributor's name does not follow the title, you are no better protected than if you had not used the list, for our staff has had no opportunity to examine or to cut that print.

For each approved film there will appear: title; number of reels; brief synopsis, with good and bad features mentioned; and names and addresses of distributors who have approved prints. This list of films will appear in every issue of MOVING PICTURE AGE, and will grow from month to month as more material is reviewed that complies with our established standards.

By this plan the distributor who is ready to co-operate with MOVING PICTURE AGE in finding the worthwhile films will be amply repaid, for this listing will be invaluable in bringing to him the film business of those who wish to use only recommended films. A distributor is entirely at liberty to refuse to have his films reviewed for this purpose; but the distributor with a keen eye for business opportunities is going to jump at the chance, for MOVING PICTURE AGE is doing for him merely what he should have done himself, and is recommending his merchandise besides. What more could a publication do to stimulate business?

What can the MOVING PICTURE AGE reader do in this matter? First, he must register his approval of this tentative plan with the Editor of this publication; for not a step will be taken in this new service unless we have definite evidence that we are warranted in taking upon ourselves the expense and trouble that the plan entails. Another move he can make to further the project is to correspond with his film distributors and ask them to co-operate with MOVING PICTURE AGE in the plan; many a distributor will be more prompt to act when the step has a direct bearing upon his film rentals. A third move, although one that can only be taken after the new service is well under way, would be to inform the distributors that he made it a practice to select his films from those recommended in the columns of MOVING PICTURE AGE.

Well, what is the sentiment? Are we right, or are we wrong? Shall we go on with this plan, or is the present arrangement adequate?

UNDER DATE OF SEPTEMBER 21 is received a letter from Dr. May Ayres Burgess, of the Motion Picture Producers & Distributors of America. We are taking the liberty of quoting part of this personal communication because it furnishes information of great interest to those throughout the country who are watching Mr. Will Hays' organization, and because it does due justice to this group by indicating the seriousness and sincerity with which it is approaching its duties.

> I have been keenly interested in reading your editorial in the September number of MOVING PICTURE AGE, in which you speak of the need for some member on Mr. Hays' staff who "has conducted non-theatrical exhibitions and who has the genuine non-theatrical point of view." You will be interested to know that there are at present three members of the staff who have been drawn from the non-theatrical ranks by Mr. Hays for the express purpose of helping to develop the true educational possibilities of motion pictures.
>
> Mr. Ralph Hayes is assistant to Will Hays. In addition to an unusual and brilliant war record he has been an officer of the City Club of Cleveland, trustee of the Welfare Federation of Cleveland, trustee of the Cleveland Girls' Council, chairman of the Speakers' Division of the Cleveland Community Fund, and director of the Cleveland Dramatic League.
>
> Early in July an advisory committee representing civic organizations was formed for the purpose of liaison between civic-welfare organizations and the motion-picture industry. I am enclosing the Declaration of Purpose of the Committee of Twenty. The executive of the committee, who has an office here, is Colonel Jason S. Joy, who during the war was assistant to General R. I. Reiss and specialized on the educational work among soldiers. After the war he was executive secretary of the American Red Cross.
>
> I myself have come to Mr. Hays' office from the educational field. I received my degree at Teachers College, Columbia University, and for several years have been connected with the educational research carried on by my brother, Colonel Leonard P. Ayres, while he was director of the Department of Education of the Russell Sage Foundation.
>
> From three different points of view Mr. Hayes, Colonel Joy, and I may, I think, truly be said to represent the non-theatrical viewpoint. All of this is for your personal information so that you may know that Mr. Hays is making a serious study of the problem in which you too are so keenly interested.

Visual educators, pastors who use films, and others in the field will be glad to read this description of the members of Mr. Hays' staff who are dealing especially with the educational possibilities of motion pictures. No thinking person can have doubted Mr. Hays' seriousness, for the executive has hardly had sufficient time to put his organization upon a functioning basis; but the wide dissemination of such information as that furnished above by Dr. Burgess would go far to change the intelligent person's passive faith to active enthusiasm.

But Dr. Burgess' response to the editorial, while of decided weight, seems to have missed the editorial's thought by just a shade. We advocated a member who had himself conducted non-theatrical exhibitions because we appreciate the distinction between one who believes in non-theatrical exhibitions and one who must operate the projector, arrange the screen, rent the films, and take

care of all of these practical details. *For the immediate difficulties of the non-theatrical exhibitor are not principally in the need for pedagogical films, important as this is; they are found in such definite obstacles as the impossibility of renting hundreds of thousands of feet of ideal non-theatrical material, already in existence, but deliberately made inaccessible.*

No person who was not there can actually comprehend what A. E. F. life was; those remembrances were burned in, not acquired through reading. What person can grasp the seriousness of non-theatrical film shortage or other troubles with such intensity as the man who sees his religious, educational, or social service limited by these shortcomings? If the personnel Dr. Burgess has itemized has been on the non-theatrical ground floor, recognizes both the powerful influence of and the practical difficulties faced by non-theatrical exhibitions, and concedes that there are times when the theatrical exhibitor is not the keystone of American civilization, then Mr. Hays has chosen well and this important phase of his work will be acclaimed accordingly.

This publication is heartily in sympathy with the work Mr. Hays is attempting to do. We make suggestions because we know that Mr. Hays is a constructive builder; that he is sincerely seeking progress rather than merely throwing out a smoke screen; that he doesn't profess that his is the last word on a subject with which he is just forming an acquaintance. It will be a great pleasure to commend his organization in the same columns in which we have made suggestions, as soon as some of his plans have reached a sound fruition. Until that time we are with him in every constructive effort.

EDITORIAL DUTIES ARE SOMEtimes monotonous; but this "playing with words" is fascinating or funereal in direct proportion to the animation or torpidity of the words dealt with. Once each month we handle one phase of the work that is always an inspiration: the editing (or copy-reading, if you will) of the one or more discussions dealing with the use of motion pictures in religious institutions.

Certainly this enthusiasm of the pastor for his work with visual aids is not attributable to the unusually skilled technique with which he presents his visual material. Time and again we have heard trained visual educators protest the unpedagogical manner in which religious workers, untrained in methods of pedagogy, have taught their religious lessons through visual instruction (although these protests took no cognizance of the fact that these comparatively inefficient methods enabled the religious workers to achieve better results than could have been attained without the use of visual aids!). Possibly the pastors' enthusiasm is maintained at such a high pitch because they are able to devote more time on their programs to visual instruction than is the teacher with his full curriculum, and because the results of their efforts are more easily recognized through increased attendance and other symbols.

Incidentally, what can be the effect of such contributions upon other pastors, if the material is so inspiring to a mere layman? Let us scan the gamut of thoughts that might arise following the reading of such a discussion by a pastor who is not at present using visual aids.

We need pay no special attention to the religious worker who recognizes the visual method's possibilities and starts out open-mindedly to see what it holds for his service. If he is of the virile type he will soon be numbered among the pastors employing visual instruction. Unfortunately all human beings do not think logically and act courageously, and our problem lies with the pastors who will have any number of reasons why they should not use visual aids. What are these reasons? And just how much weight do they have?

"We cannot afford to instal motion-picture equipment," explains one minister. This reason is at least temporarily adequate; but what is this same church doing in the use of stereopticon slides, which can be obtained and shown at a cost that is insignificant for any religious institution? Ten years ago stereopticon lectures were being employed in our home church; and there is no sound reason today why every church whose pastor wishes to broaden its influence cannot raise the trivial sum needed to finance this simple but effective method of visual instruction. When slides have been used for a period the membership will in various ways begin to evince a desire for a more advanced form of pictorial enlightenment—and if the demand is sincere the financing will not be difficult. Then the stereopticon can be assigned to some other department of the institution, and motion-picture equipment installed in its place. But why deny the church members the benefits to be found in slide projection just because the church cannot immediately afford to use films?

"Films would not go here," was the positive assertion of one pastor. "In this town the theatrical exhibitors do the movies up brown, and we would not have a chance." He evidently had the impression that we wanted him to enter into competition with the film theatres. This church uses an organ and a voluntary orchestra; and its musical programs are entirely successful in spite of the fact that the film theatres pay their organists salaries three times that of the church organist, and that the theatre orchestras receive the union scale of wage and the church orchestra nothing. What bearing has the excellence of the local theatrical film programs upon a pastor's opportunity to vitalize his sermon, to illustrate his arguments, to hold the attention of and inspire the hearts of his members, to draw within the church's portals the wayward and wandering? Certainly the church should not compete with the theatre, in the sense of inducing people to come to church for their amusement; but just as certainly the church should not hesitate to put vitality, human interest, and conviction into its services by means of motion pictures when the lack of these qualities means that the church is falling short of its God-given obligations to mankind!

And another one is: "Members of my church consider it sacrilegious to use motion pictures in any church, and would certainly not consent to them here." It depends entirely on the ability and stamina of the particular pastor whether or not he shall let the weakly based prejudices of a few members deprive the institution of an opportunity for increased service. Practically every pastor now using films will tell you that, while there were no objections to the use of slides in his church, a few protested immediately the use of films was mentioned—a few that had never relinquished their earliest impression of motion pictures. Some pastors have overcome this obstacle by educating their membership in a series of frank discussions; others have decided that the decision of the majority was sufficient to decide the issue, and have not worried about the recalcitrants. And the amusing feature of such cases is that invariably the pastor has seen these recalcitrants become the most ardent supporters of the project, once they realized how truly beneficial was the use of visual aids.

"Motion pictures would destroy the dignity of our services and ruin the sanctity of our house of worship!" Religious services should always be dignified, and a spiritual atmosphere should prevail in every house of worship. But is not the leading of human beings to a religious life the one real reason for the church's existence; and shall we not be more concerned about the church's lack of influence among its members and others than about its possible loss of dignity? As for sanctity, a church is truly sanctified by the good influence it exerts, the good deeds it does, rather than by a holy calm, which may easily indicate inaction. If the pastor who raises such an objection employs electric lighting, telephones, typewriters, organ music, and similar practical accessories in the conduct of his institution, he has indicated his belief that the church's work shall be done in the most efficient manner; and by this fact he has refuted his own argument against the use of motion pictures. Furthermore, his claim as to the degenerating effect of motion pictures in religious institutions is denied by pastors who base their testimony on their own actual experience with such instruments.

Here is an interesting statement: "Our church does not need to use visual methods; we have crowds already." It reminds one of the New Orleans negro who, when offered a job as stevedore, replied: "No, sah! Ah don' need one; ah's got a quartah now!" If the only object of the church is to provide a group to which the pastor may discourse, then this man is right in his contention. But would every one of the parishioners agree that he was now receiving absolutely the zenith of spiritual sustenance for his requirements? Would he agree that the pastor could not possibly make the institution more significant to its members? More than that, if the church is already crowded through the employment of only the old methods, the power of the services could be enhanced by employing visual methods, and the pulling power of the church so strengthened that it would be reaching into twice the number of homes it had touched previously. It would be an ambitious, growing stream rather than a contented pool.

The obstacles presented here are typical, and yet we cannot feel that these are hardly worthy the name of "obstacles." If there can be found a number of real arguments against this project we should take pleasure in examining them.

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Vol. 5
No. 10

Moving Picture Age

OCTOBER
1922

# ATTACKING *the* GORDIAN KNOT

Austin C. Lescarboura

*Specialist in Projection Equipment; Managing Editor,* The Scientific American; *Contributing Editor,* Moving Picture Age

SELF-CONTENT never led to the height of success. We might well be entirely satisfied with the progress made in visual education, and with our present attainments; for we are a young art, and as such we have plenty of time to develop, so it seems. But the cold fact is that we have merely scratched the surface of a great educational opportunity; we have done little more than improvise in most instances; we are working with interests certain of which are not over-friendly and are certainly not enthusiastic over our efforts and aims. If we are to attain a future development that is in keeping with the best potentialities of non-theatrical motion-picture work we must be big enough to take inventory of our present stock in trade and lay careful plans for the work of tomorrow.

There is no time like the present, hence we are going into this question right now. The facts that follow and the suggestions for future developments are the results of numerous discussions and interchanges of ideas between film producers and non-theatrical exhibitors on the one hand, and the author of these lines on the other. They represent the final word of many minds. And all these fact-gathering fests terminated at a little luncheon table in a New York restaurant, where the editor of this journal and the author of this article engaged in an earnest conversation regarding the non-theatrical film situation. "Why not tell it to our readers just as you have told it to me?" said Mr. Baldwin. "I shall," replied the author; and he has carried out the suggestion in what follows.

Visual education is well under way. As I write these lines I have before me a copy of "1001 Films"—that excellent directory of non-theatrical films prepared by this journal to facilitate the work of locating worthy subjects for the church and school screen. It contains a very impressive array of school films, for in this discussion we are primarily interested in the educational rather than the entertainment side of non-theatrical work. The educational field is by no means barren of material. And then there are many other films scattered here and there that are well adapted to classroom needs.

So far, so good. But let us look into the educational reels now being offered. What do they consist of? Remember, we are going to be quite frank in this inventory because we want to work out constructive measures for future development.

For the greater part the existing films for school use fall into three broad categories: first, films originally made for theatrical presentation and possibly revised slightly to make them more suitable for educational purposes; secondly, publicity films made to exploit some commercial proposition, and sugar-coated to a varying degree so as to camouflage the real motive behind the pictures; thirdly, truly educational pictures that have been produced in very small numbers by those who have the interests of visual education at heart above all immediate financial rewards.

All films originate with the producer. Someone must work up an idea, secure a camera, stage the picture and "shoot" it, have the film developed, make the necessary number of prints, and market the films. Such work involves no mean sum. Take the simplest and least expensive educational picture, depicting some workaday subject that has merely to be filmed without the expense of setting up elaborate scenes or making expensive models or animated diagrams. The cost runs anywhere from 30 to 50 cents per foot, and, if a number of persons are engaged in the work and there is an appreciable overhead because of the organization back of such activities, then the cost for the negative may mount up still higher. The actual mechanical costs are quite low—4 cents per foot for the negative raw stock, 2 cents for developing the negative, 5 cents for the print, or a total of 11 cents per foot for a single print ready for the screen. But remember, those figures do not include labor, traveling expenses, overhead, or invested capital and profits.

Now then, since film costs considerable money to produce and philanthropy is identified only with the rich, the producer of educational films is naturally anxious to recover his expenses and to realize a profit on his efforts. Quite naturally, therefore, the producer, whether large or small, seeks the best market for his wares. And the first and best market he comes to is the large film company, engaged in producing and distributing theatrical films. Such a company offers prompt payment for the negative and all rights to the production.

Supposing, for instance, that we wish to make a film of spiders. There is enough classroom interest in spiders to make a full reel on that subject alone. We go ahead and make a full reel. Then, with our film ready, we seek a market. There is no simple way to reach the schools. These institutions do not buy films as a general rule; they lease them through regular exchanges. Therefore we can only reach the schools through the regular exchanges and film companies; and these exchanges and film companies, please be sure to note at this point, are primarily engaged in the theatrical business. The non-theatrical field is a mere side issue, and they are not going to give it their prime attention. There are other film buyers, but for the most part they pay little enough for film productions; so little, in fact, that the producer is not interested.

Hence the film producer, with his 1,000 feet of film on spiders, finally gravitates to the usual film companies. They project his reel and decide to use it. However, they find only about 100 feet of film that they consider to be of sufficient general interest to entertain the usual theatrical audience. They buy this quantity—the "high spot," so to speak—and return the "cuttings" to the producer, who might as well burn up this surplus film, since it is of little use to him. The 100 feet of accepted films is incorporated in a typical "magazine" reel, released in the various theatres, and finally relegated to the non-theatrical exchange service.

At some future date a school teacher secures that reel, makes use of the picture on spiders, and then laments over the shortness and incompleteness of the spider picture. "Why don't the producers do things right?" "Why not make a full reel on spiders alone?" "How I wish I could show those film producers how to make classroom films!" These and a few other comments express the general feelings of the non-theatrical exhibitors, not appreciative of the fact that the films have come to them via the unfriendly theatrical route.

Let us turn from generalities, which are not so convincing, to specific instances. Not so long since I was speaking to an explorer—an interesting man who cares more for the pleasure of reporting to others what he has seen and experienced for himself, than for the monetary returns. This explorer has ascended to the summit of the tallest Alpine peak, just as he has penetrated the darkest haunts of the far-famed Wild Man of Borneo.

He has made motion-picture films of the surpassing kind in various corners of the globe. His pictures are authentic; they are highly interesting; they are a true pictorial report of what he found in his travels. They would form an excellent course of study for our younger generation, since they convey a true picture of what goes on in other lands and climes.

Our explorer friend recently went to Borneo. On his way home he stopped in France and in England. He disposed of several prints for German schools and theatres, several for France and French possessions, some for Japan, several for England, and so

on; indeed, before setting foot in these United States he had virtually made his expenses. Then he reached home. Casting about for a market for his films, he was forced to resort to the usual film companies. His films were projected by those who guard the way to the theatrical screens—and indirectly to the classroom screens. Then his troubles started.

"Why don't you put some 'pep' into those films?" he was asked. Continuing the criticism: "Why not have some of these Borneo folks slashing up each other? Have one of them throw another fellow over the cliffs?" To which our explorer friend replied: "They don't do things that way. They are no longer wild. That is all a myth. These are real Borneo people and represented accurately and truthfully, so as to put the American minds straight regarding the much-exaggerated Borneo folk." And the irritable film magnate retorts: "Oh, yes! I know all that. Accuracy is all very nice. But we are interested in box-office receipts. Americans want punch, action, excitement, blood and thunder! We must give it to them. They pay for it. Tell you what we do: we get a few colored actors and dress them up like these Borneo people. We stage a little scrap. Throw in a little animal stuff for good measure. Our

*(Continued on page 19)*

# SIGNIFICANT BOOKS

THE EDITOR

VISUAL instruction is not a subject to be mastered merely through the agency of book-reading. Obversely, it would be indeed poor economy for the newcomer to go through the false motions indulged in by other beginners in the use of visual aids when both the sound and the unsound theory and practice of visual instruction were available in book form. And so the discerning worker desires books dealing with visual aids—not as servants to transport him, but as friendly consultants to advise him.

Certain of the writings discussed below have been reviewed before in this publication. This will work no harm, for books dealing with this subject are so limited in number that one cannot have the few too thoroughly in mind. The group plan of review followed here will enable the careful reader to decide which book or books seem to answer his needs. Books are reviewed in alphabetical order of authors.

Miss A. Loretto Clark, of the Visual Education Division, Los Angeles City Schools, and Contributing Editor of MOVING PICTURE AGE, is to be credited for the review of Mr. Wrigley's book.

MOTION PICTURES FOR COMMUNITY NEEDS. *Gladys Bollman and Henry Bollman.* A practical manual of information and suggestion for educational, religious, and social work. 293 pages and index. Henry Holt & Co., New York City.

This writing, which was reviewed in detail in this publication some months ago, is a text definitely prepared for the non-theatrical exhibitor of films, and from the pen of co-authors one of whom, at least, has a wide fund of non-theatrical data upon which to draw. Mr. Bollman is in close contact with both the non-theatrical and theatrical fields, and this fact gives his words some amount of authority.

The volume devotes a bit of space to the history of motion pictures, and also contributes some material regarding film production that, while not indispensable, is interesting. Soon he is discussing the conditions and problems that come before the non-theatrical exhibitor every day, and at this point we begin to appreciate the true weight of the book. The practical information given will be seized avidly by most of the readers, especially the section devoted to the itemizing of one hundred selected programs. This material is excellent because of its ideas on what is good in film programs. Unquestionably the non-theatrical exhibitor will incur some grief in attempting to rent subjects from many of the theatrical concerns mentioned, but the amount of non-theatrical pictures is growing at such a rate that he need not become discouraged.

One difficulty for which the authors really are not responsible is that since the book was published the various factors in the field have changed considerably. Many addresses given will be found incorrect, and some concerns listed are no longer in existence, while the newer companies are of course not listed. The data regarding visual-instruction publications, on page 76, was originally inaccurate and is also now out of date. With these few exceptions the book is an excellent contribution for the assistance of the exhibitor of non-theatrical films.

MOTION-PICTURE PROJECTION. *James R. Cameron.* An elementary textbook. Third edition; 535 pages and index. Technical Book Company, New York City.

This writing is best described by the author's own words: "an elementary textbook." It deals with projection problems from the point of view of the professional projectionist, the man who must be informed on every mechanical feature of his projector. Such a book will be appreciated particularly by those who possess professional projectors, although many non-theatrical exhibitors with smaller machines will wish to have such a textbook at hand for reference purposes, especially as the departments discussing screens and other items of equipment bear directly upon non-theatrical problems. Fifteen pages of the book are devoted to a study of portable projectors.

A number of state laws controlling the operation of projectors are quoted. Also, a very valuable feature of the book is the department of questions and answers, in which the reader will find many of the questions that have puzzled him, with their solutions.

THE CINEMA HANDBOOK. *Austin C. Lescarboura.* 500 pages and index. Munn & Co., New York City.

The writer summarizes this book thus on the title page: "A guide to practical motion-picture work of the non-theatrical order, particularly as applied to the reporting of news, to industrial and educational purposes, to advertising, selling, and general publicity, to the production of amateur photoplays, and to entertainment in the school, church, club, community center, and home." This is therefore definitely classified as a writing for non-theatrical workers.

Just a word regarding the author. Mr. Lescarboura is probably best known to readers of MOVING PICTURE AGE through his department "Mechanics of Visualization"; but to thousands of other people in this and other countries his name is familiar as that of the Managing Editor of *Scientific American.* Mr. Lescarboura has conducted experiments with projection equipment over a long period of years; he has produced educational films; and at the present time he regularly conducts non-theatrical exhibitions in his home community. Obviously Mr. Lescarboura is qualified to discuss non-theatrical topics.

The material in The Cinema Handbook ranges from principles of motion-picture apparatus through the practical production and projection of film. Most of the standard makes of portable projectors are discussed in detail, while professional projectors are touched upon briefly. Other items of equipment are dealt with in proportion to their importance in the work of the non-theatrical producer or exhibitor. The purchaser of this book is not recommended to any particular section; the volume should be read through from cover to cover, for it is too teeming with practical hints to be merely dipped into.

HANDBOOK OF PROJECTION FOR THEATRE MANAGERS AND PROJECTIONISTS. *F. H. Richardson.* Fourth edition; 938 pages and index. Chalmers Publishing Co., New York City.

The title of this massive volume will indicate the scope and intensity of its contents; and the number of its pages would seem to show that its publishers are reasonable in calling it the most complete treatise on projection ever written. Whether or not the non-theatrical projectionist is in need of such an exhaustive writing on projection will be determined entirely by the character of his equipment and exhibitions. Memory recalls a number who certainly do wish the assistance of such a complete guide; and we know of still others who use three or four of the standard texts, feeling that too much information could not be kept available.

A very important part of the book is the 842 questions on projection problems. Each question is followed by a page number, and on the page referred to is found as complete a discussion of the question as the author deems reasonable.

THE FILM: ITS USE IN POPULAR EDUCATION. *M. Jackson Wrigley.* With foreword by Rt. Hon. Sir Gilbert Parker and introduction by Walter A. Briscoe. Grafton & Co., London.

This is an Englishman's strong appeal for Great Britain to make full use of the film as a teaching and socializing tool. In a delightful chapter on "Librarians and Literature" the author gives a valuable suggestion on how the film may serve to awaken thousands of the non-reading public to the world of books. A plea for more discriminating censorship of films, a hope that the British government may subsidize the educational side of the film industry, and interesting comments on incongruities in film production, are other points of interest in this very readable little volume.

"I have seen the church filled—350 people!—on an evening when a sleet storm was raging!" Read why!

# VISUALIZATION *in* RURAL EVANGELISM

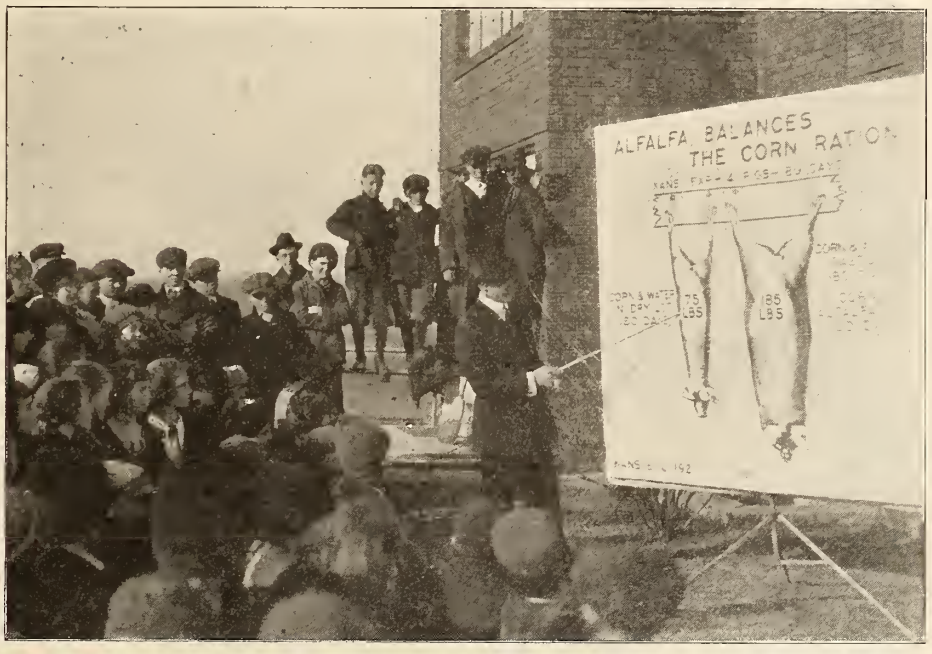
Rev. John E. Zoller

*Rural Evangelist, Department of Evangelism, Board of Home Missions, Methodist Episcopal Church*

I AM one of the field men working under the direction of the Department of Evangelism, Board of Home Missions, Methodist Episcopal Church. With an assistant I go to the most needy rural fields of Michigan. We have already touched thirty-seven places in the Saginaw Bay District, most of these churches being located in the open country. We are now at work in the Sanilac Parish, upon the Port Huron District, as needy a field as we have as yet encountered.

We remain from three to four weeks upon each field. A questionnaire is sent to the pastor two months in advance; taking this as a guide, he prepares an extensive survey, sending me his report. I then send him a plan of work, which is immediately put under way. Our objective is to reach every man, woman, and child upon the field, presenting a program with an educational aspect exceeding the highest objective of the modern Chautauqua; bringing a Gospel message that is direct and to the point, free from cant and fanaticism, positive in its character and containing the whole program of Christ and the church. We seek to teach our farmers how to live as God would have them live, how to get the most from their farms, how to enjoy life in its fullest sense. Scores of our rural folk *exist*—they do not live. Many have not discovered the first ABC's of life.

All effort is centered in the evening meeting, which is held at the church or in some community building. Special meetings are held with the boys and girls at the close of the school hour or on Saturdays; the young people are reached at the high school, or special evenings are set aside for them. Rural institutes are held with the farmers, and are also held with young people at the schools, charts being used. We seek to develop a community spirit, centering all the life of the community about the church, as it should be. Where the building is old, dilapidated, and out of date we raise the money needed for repairing and remodeling it or building a new one, often getting the work under way before we leave. To conserve results a community program is worked out for six months in advance, a copy being given to each family in the community.




**Rev. Zoller's Aim Is "Positive, Constructive Rural Evangelism." One Can Hardly Question His Practical Application of Sound Theory in Face of the Evidence Shown Above**

The rural field is not without its problems; we find them staring us in the face everywhere we go. No two rural fields are alike, no set plan can be made that will work in every instance. Here are a few of the problems we face in rural evangelism:

1. *Reaching the indifferent and antagonistic.*—The first great problem we face upon every rural field is that of reaching many of the best people who are not connected with *any* church. There are literally scores of splendid people who can be won through *constructive* evangelism. But as soon as it became known that a revival meeting would be held these folk would smile and place us in the same class with the so-called "evangelist" who is nothing more than a ranting fanatic, roaming the rural field because he could not secure dates anywhere else save in a decadent church; in many instances too lazy to work and taking this method of securing a living. I do not censure these good people for taking this attitude. They had seen so much of this wildfire that they did not realize that there could be sane, constructive rural evangelism. The problem facing us was, "How can we reach these folk and overcome their prejudices, to win them for Christ and the church?"

2. *The problem of late attendance.*—The second great problem we faced was that of late attendance. Many farmers wait until after supper before beginning their chores, as a usual rule no two clocks are regulated alike, and the consequence was that if the meeting was scheduled to begin at 7:30 many would not arrive until 8 or later, so that the service was continually interrupted by latecomers. The condition prevailed in spite of everything we tried. The question was, "How can we get our rural folks to the church *on time*?"

3. *The absence of boys and girls.*—The third problem we faced was the absence of children in our evening meetings. The boys and girls are the future of the rural field. We tried to make the services as inviting as possible; we called at the schools again and again, holding afternoon meetings with them, using chalk talks, chemical illustrations, etc., but our best efforts were only partially successful. Children remained at home, and usually this kept the parents at home as well. Our problem was, "How can we interest the boys and girls?"

4. *The woeful lack of education.*—Another problem facing us was that of meeting the universal need of education regarding the worthwhile things of life. I try to introduce as much educational material as I can into my sermons, but this is not sufficient. Extreme ignorance prevails as regards the Bible; scores of our rural folk know no more about it than the aborigine in the wilds. Ask them to locate Matthew's gospel and they immediately search the Old Testament. Many of our folk could not recite a verse of Scripture if their lives depended upon it. And this is only one phase of the problem. How could we meet it?

There are many other problems that might be mentioned, but these given were the most important as regards our work. As we thought them through the solution loomed big—*motion pictures!* And why not? Scores of pastors had found them a valuable asset, community houses were making films supply a long-felt need; why should they not prove a great aid in rural evangelism?

But if motion pictures were used other problems presented themselves. Would we be able to overcome the prejudice that would be created among many of our rural folk if we introduced motion pictures into the church? And where would we get light and power to run the equipment? The rural churches we touch are in the open country. Some use kerosene lamps, some pressure gaso-

line lamps, others the hollow-wire gasoline system; only a fractional part use electricity. Here was a big problem: how and where would we get light and power?

Could we secure a projector that would meet our need? It had to be portable enough to stand continual traveling and extensive use, and yet give satisfactory projection. Where could we get films, and was suitable material available for our type of work? Finally, would the equipment pay its way?

We did not attempt the use of motion pictures until we were absolutely sold on the proposition ourselves. Then we began an extensive correspondence. Our first move was to mimeograph a letter stating our need. This was sent broadcast to firms dealing in projectors and soon catalogues were coming in from every direction. We found that the DeVry Corporation of Chicago manufactured a generator that was just what we wanted; it could be attached to our Ford car, it furnished a 32-volt current, and it was guaranteed to give splendid light. This answered our problem in regard to light and power.

Rev. John E. Zoller, a Rural Evangelist Who Establishes Contact with His People by Getting Close to Them and Broadening Their Knowledge of Both Spiritual and Physical Life

After looking over the different makes of projectors we finally decided upon the Zenith. In all fairness I must say that we looked over so many good machines that it was hard to decide just which to choose. The Zenith appealed to us because it was substantial, semi-portable, and had a stereopticon attachment, which would make it unnecessary for us to buy a special stereopticon. And we are more than pleased with our choice. This machine gives us a clear picture, fully the equal of that given by higher-priced machines. So we were satisfied as regards equipment.

Our next move was to mimeograph another letter, sending this to the various film agencies. We gave a brief outline of our work, stated our needs as we saw them, and asked for their co-operation. Nearly one hundred such letters were sent out, and soon letters were coming from all over the land.

We found an abundance of material that could be utilized to splendid advantage. The various departments of the government were ready to assist us; they offered the use of their films free of charge save for transportation. The Industrial Department of the Y. M. C. A. made the same offer, as did the Extension Division of the University of Michigan. The International Harvester Association likewise offered the use of their slides, charts, and reels for our rural institutes. As to religious films, various distributing agencies made us reasonable offers, providing we would use the same material at each place we touched. Films that reveal the rural mind are not to be had—at least I haven't been able to locate any. I am convinced that a wide field is open to the producer who will supply this need.

Our first use of motion pictures in rural evangelism was at Elmer Methodist Episcopal Church, a little rural church in the open country five miles west of Sandusky. The survey revealed seventy families upon the constituency roll, while the church had a membership of but eighteen. This church was located midway between two churches of other denominations, one of which did not even believe in having a musical instrument in the church. So motion pictures in evangelism would here be given the hardest kind of a test.

We installed the machine and put up the curtain, with a number of boys looking on. By telephone and word of mouth the news spread over the community: "Motion pictures are to be shown in the Elmer church!" Some thought it was terrible—"surely the end of the world is in sight!"; others considered it a fine idea. For once we had a live publicity agent; everyone was talking about the coming meetings.

The opening night brought a curious, inquisitive crowd. The front rows of the church were all filled with eager, anxious boys and girls; at last we had something that would bring them out. The folks who were opposed to motion pictures were there as well. *Many had never seen a motion picture in their lives.* You should have seen their faces as the pictures were shown; they were a study indeed. Some looked on with open mouths in amazement, and others did not know what attitude to take. The boys and girls enjoyed the meeting perhaps best of all—it was a red letter day in their lives.

I tried to show the folks that we were using the method utilized by Jesus. He used parables or word pictures; we were using eye pictures. We indicated to them that there was no inherent evil in the equipment, but that it depended upon how the equipment was used. After the pictures we had prayer, a solo, and the message, and the meeting was over.

The first films used were "The Story of Coal" and "The Story of Petroleum" (U. S. Bureau of Mines). Promptly at 7:30 lights were turned out and the projector switch was snapped on. For a few evenings folks came late, but only for a few evenings. They adjusted their daily program in the home and began to come *early.* We had solved the question of late attendance at last!

The second week we used "Satan's Scheme," a truly wonderful religious motion picture, putting this on in instalments of two reels each evening. Folks who saw the first instalment would not remain home, they *had* to see the remaining instalments. *I have seen the church* filled—*350 people—on an evening when a sleet storm was raging, some driving in five miles and more!* They in turn told others of the program.

We did not need motion pictures to draw crowds, for we have always had a good attendance at our meetings. But never in ten years of rural evangelism have I seen such crowds as we have had since using motion pictures in connection with our work. It is the most powerful magnet I have known to draw in the careless and indifferent ones. *At times we have sufficient attendance to fill two churches and more!* We simply have to turn them away, something I always dread to do. Even many of the most narrow-minded were convinced of the worth of the films. And when folks came they remained for the rest of the program, were touched by the message of the Gospel, were won for Christ and the church.

If we see that finances are running a bit low we take what we term an "age offering." On a designated night everyone is asked to bring as much money as they are years old, based on a penny a year. Laughingly we tell them if they do not want anyone to know how old they are they can put in one dollar. (You would be surprised to know how many will do this!) We have raised nearly one hundred dollars in one collection by this method. Let me say that we have never yet touched a field, no matter how small, where we have not been able to care for the expense and have some left.

We find that our rural folks prefer good religious pictures to any others. We began with educational pictures almost entirely, gradually working in religious pictures, and we find that the latter give us the greatest returns for the outlay invested. Often we are asked to show the same reels over again, that the optience may get the full content of the lesson conveyed. So after some experience we are using religious pictures entirely in our evening meetings, save for school nights or special occasions when pictures like "The Bottom of the World" (Robertson-Cole) are shown. Educational films of a secular nature are used afternoons in connection with our rural institutes.

We know that religious pictures provide a splendid spiritual atmosphere, which is so vital in constructive evangelism. Over and over again we have created an atmosphere so warm and inviting that it is easy to get a response from hearts that have been stirred to the depths. Following the film story with a touching solo and a loving message, we are ready to "draw the net"—and it is usually not without results.

After rural folks have had a good projector in the church and have seen that they can finance good, worthwhile pictures, they are not satisfied to go on as before, but want a machine for their own use. Thus the work started is continued. We are now working out plans with one of our distributing agencies whereby rural churches can easily finance such a program as is outlined.

In closing, let me say that our motion-picture venture has more than repaid us in every way for the expenditure involved and time used. Our average membership increase last year was 206 per cent; churches were reorganized, debts were all raised, and a new day was ushered in for many rural churches. I feel that our rural work is still in its infancy, the field is so vast and the need so great. But I know we are on the right track; and with this knowledge we shall keep on doing our part until we shall see our rural field become "the kingdom of our Lord and of His Christ."

These frank personal reactions on certain worthwhile educational films are worth the scrutiny of every visual educator and producer

# ASK *the* EDUCATOR!

THE EDITOR

## INSTALMENT II

CONTINUING in alphabetical order the discussions contributed by various visual educators in response to the questionnaire appearing below, we come to that of Superintendent R. Molenaar, Sioux Valley Consolidated School, Lake Park, Iowa. In his estimation "Saving the Eyes of Youth" (one reel, Worcester Film Corp.) takes precedence because of its pedagogical effectiveness. Ninety per cent of the picture was action; the rest was used for subtitles that he considered competent in fact material, grammatical construction, and scope. The character of the action was "splendid," and the film was effective primarily because the material was "clean and simple." Mr. Molenaar could mention no objectionable features of the production, and he remarks that it was used twice in the current school year.

He would like to produce a twelve-reel film on animal husbandry. At least one reel would be devoted to each kind of stock. Examples would constitute 75 per cent of the film; demonstrations 15 per cent, and explanations 10 per cent. He considers the subtitles "quite important; usually there are not enough explanations." As for the educational features that Mr. Molenaar would emphasize as essential, he states that he would show "good types and how to judge each type, with suitable explanations pointing the merits and demerits of each animal. There should also be several reels on feeds and feeding, care of animals, history of the several breeds, etc.; every phase of the subject should be covered. Probably more than twelve single reels are needed to supplement the textbook work in animal husbandry."

Edwin Y. Montanye, principal of the James G. Blaine School, Philadelphia, has chosen for discussion the film "Thomas A. Edison, Benefactor" (three reels, General Electric Co.), which was screened for history classes. Fifty per cent of this picture was devoted to action; 10 per cent to diagrams; 10 per cent to animated drawings, and the remainder to subtitles. The subtitles were competent in every way; the character of the action was "good—appeals to children." The diagrams were "a little beyond grammar-grade children," and the drawings "a little difficult." The picture was effective in that it was a "simple narrative of the story." Mr. Montanye feels that the technical presentation of electricity and its applications hampered the effectiveness of this film. In order to enhance the pedagogical worth of this production he would "eliminate the technical parts."

If Mr. Montanye were producing for his institution a film on history, it would be three reels in length. As for method of presentation, he would "dramatize, if possible, the particular situation in history to be taught." Concerning the nature of the material, he states: "I would recommend a slight introduction of animated drawings—not too many." The subtitles should be "sufficient to make clear the parts of the picture. They should be in simple, straightforward language." As for the features to be emphasized in such a production, Mr. Montanye declares: "I would want the costuming, settings, etc., to be true to history. The film should be made as impressive as is consistent with good teaching."

In closing, the writer has this general comment to make: "I think there is a splendid field for motion pictures in the public schools. There should be a short prospectus issued with each film, stating the title, the principal captions, the side references, and any other information or sources of information that would help to prepare the teacher to demonstrate the films to pupils. At present the teacher does not have any opportunity to prepare in advance for visual instruction with the film."

I. R. Obenchain, Chairman, Extension Committee, Public Schools, Birmingham, favors "Hats Off!" (one reel, Society for Visual Education) as being the most effective classroom film he has used. This film was used in civics courses. Action constitutes 90 per cent of the footage, and subtitles take the remaining 10 per cent. The subtitles were entirely satisfactory; the action was "not exaggerated." The film was pedagogically effective because it dealt with material "closely connected to the experiences of pupils." The only hampering feature (and this, be it noted, is distinctly an objection for which the projector manufacturer and not the film producer must be held accountable) was the "impossibility of stopping picture for discussion."

"How Life Begins" (three reels, Carter Cinema Corp.) takes first rank as a pedagogical film in the opinion of Castor Ordoner, C. M., Director, Biology Department, De Paul University, Chicago. Seventy per cent of the footage was action; 10 per cent was used for diagrams; another 10 per cent was devoted to animated drawings, and subtitles took the remaining footage. The subtitles were competent, and the character of the action, diagrams, and animated drawings was "excellent." The film was considered pedagogically effective because "it is thoroughly scientific." The writer remarks that the film "could have been made more complete by devoting a part to the development of the fish egg."

First place must be shared by three films in the opinion of Charles Roach, in charge of Visual Instruction Service, Iowa State College, Ames: "Revelations" (one reel, General Electric Co.), "Through Life's Windows" (one reel, Worcester Film Corp.), and

*(Continued on page 21)*

### THE EDUCATIONAL FILM

*Part I*

**Of so-called educational films (including industrials) that you have used in the classroom, what is the name of the one film that seemed to possess the greatest pedagogical effectiveness?.....**
**Who produced it?.....Number of reels?.....**
**In what subject was the film used?.....**
**What per cent of the film was devoted to action?.....; to diagrams?.....; to animated drawings?.....; to maps?.....; to subtitles?.....**
**Were the subtitles competent in fact material?.....; in grammatical construction?.....; in scope?.....**
**What can be said regarding the character of the action? .....; of the diagrams?.....; of the animated drawings?.....; of the maps?.....**
**What pedagogical qualities constituted the effectiveness of this film? .....**
**What features hampered the effectiveness of this film?.....**
**If you were to edit this film for further classroom use, exactly what changes would you make to give the picture greater educational value?.....**
**Remarks: .....**

*Part II*

**Supposing you were to produce for your institution a film on .....(choose a subject in which you now have classes), how many reels would it contain?.....**
**How would you combine the material to be presented; what would be the plan of procedure?.....**
**What per cent of footage would you devote to each of the various elements such as examples and demonstrations, animated drawings, subtitles, etc.?.....**
**Would you pay especial attention to subtitles in regard to frequency, length, and content?.....**
**What educational features would you particularly emphasize as being the essential material upon which the teaching worth of this film would depend?.....**
**Remarks: .....**

"I know that I have taken the Christ to those whom I wanted to reach," says this earnest pastor

# VITALIZING *the* GOSPEL *through* FILMS

Rev. Frederic H. von der Sump
*Pastor, Trinitarian Congregational Church, New Bedford, Massachusetts*

I HAVE almost forgotten why I am using the moving picture as an adjunct of my Sunday-evening service, for I am nearing the close of my third year's experience with it; thus quickly does the present overshadow the past. I am so interested in today's results that I have to pause and look back. But I know the reason: *a Sunday-evening service in an auditorium with a capacity of 900, with from 60 to 90 people who came out of a sense of duty, a sense of being in a rut and not accomplishing anything!* And I also had a knowledge that all about me on the streets were hundreds of boys and girls who never entered the doors of a church, and that in their homes were parents who thought of the minister as a strange creature and a necessary evil. I decided to try something else—something that would bring people through the church doors. I did.

When I think of my church now—packed to the doors every Sunday evening, with hundreds waiting for the doors to open at 6:30; many evenings with hundreds turned away; with people from every walk of life but largely "the unchurched," boys and girls concerning whom one needs but a meager imagination to picture their home conditions—I wonder that I did not wake up sooner. Today I have forgotten *why;* I am absorbed by the fascination of results. *I would not dare to discontinue even if I so desired!* When I look into the faces of hundreds of children and feel the spell of their eager eyes upon me as I give them the gospel of our Christ in the strongest, most humanly appealing way I am able to deliver it, and realize that they will listen to me for thirty minutes as readily as ten, I tremble at times at my responsibility. When ragged urchins tip their hats to me on a squalid street and say "Good morning, father!" I know that I have taken the Christ to those whom I wanted to reach. When every Sunday morning I see faces that I have seen in the crowd, I know why my mornings' attendance for 1921 was 33.7 per cent greater than for the corresponding Sundays of 1920.

Only yesterday my secretary passed me a telephone call. A lady had asked me to visit her. I did, and I heard the story of a life that had grown bitter under sorrow and pain. "I came to see the pictures, but your sermons convinced me that I was all wrong." Because hardly a day goes by without some testimony of the widening influence of my church, I forget the task and look forward to Sunday night, the soul thrill of 900 people singing "I Need Thee Every Hour," and the joy of bringing the Christ to them.

I have said nothing of the pictures. To me they are the insignificant part of the program. But I know their value: *They fill your church.* How to get them? It is not hard. Get in touch with *every* distributor at your nearest center; study all lists of films available. Moving Picture Age is invaluable as to hints and helps. You must *study* this program just as you do your church school, and you will soon find that you have it in hand.

I have no difficulty in getting good, usable films. Any clean, wholesome film, in the atmosphere of a church service of enthusiasm and power, has a tremendous moral lesson in it. And if any picture shows you human life becoming what it ought to be, what more do you want for an opportunity? You don't even need imagination to make a sermon out of "The Honor System" (Fox) or "Parentage" or "The Jack-Knife Man" (First National) or "A Message from Mars" (Metro) or "The Old Nest" (Goldwyn) or "Over the Hill" (Fox) or a multitude of good films that are usable. And occasionally you find films that are soul-stirring in their power—like "The Stream of Life," "A Maker of Men," "The Passing of the Third Floor Back," "The Turn in the Road," and others. When you make a study of films you will find a list piling up ahead of you. Send to the distributors; get them to send you a press sheet on anything you want. Then see it if you can, or get someone whose judgment you trust to see it. When you get it, study it and base your sermon on it.

It is not an easy game. If you are looking for an easy way out, stop before you begin. But put effort into it and then put into the service just twice as much prayer and brains as you do in the morning, and I'll bank on results.

How do we finance it? That also is easy. I say occasionally, "This is *your* service; do you want it to continue? If so, here is your opportunity." I make no plea, I crack no jokes. I tell the boys I want them to bring something, if it's only a penny, because then they have helped make the service possible. Last year the cost of operation took about two-thirds of the receipts. Don't beg; put it up to them, and they will not disappoint you.

I use a Power's machine inclosed in a Johns-Manville booth and it gives splendid results, even on a common sheet screen. My organist accompanies the picture, following the music cue sheet furnished with the press sheet. This adds wonderfully to the effect. I have never used the so-called industrial or educational films. I suppose it is because I am so satisfied with the results I am getting from the use of features, but largely it is because a feature picture makes it easier to single out some particular points and center your sermon about them.

I can see great possibilities in the film for other than Sunday-evening work, in connection with the church school and with men's and women's clubs. I use it in this way constantly. *I do not attempt to compete with the theatres in furnishing entertainment. I feel that to do so would cheapen my use of Sunday evenings.* Film exhibitions do provide a wonderful opportunity to help out many organizations in the church. Some day I shall have another set of equipment in my parish house. I have two men in my church who operate for me, and another who will qualify as soon as he passes the age limit. Here is one more chance for a layman to serve.

To be sure you will be criticized. Other ministers will scoff or fume. "You are stealing their people." Sit tight and saw wood. My name was in most of the New England papers a few months ago because a brother minister, through his church calendar, urged his young people not to go to my service. The newspapers took it up, and a few ministers did spill the ink. But I wouldn't quarrel. Why should I? I was too busy. My church is solidly behind me in my program, even through a few were as skeptical as I at the start.

There is one service that I wish might be rendered for those who use the motion pictures in their churches: A compiled list of the best pictures usable for churches, with a short story of the film pointing out its good and possibly some ill features about it. I would gladly give ten dollars a year for such a list of 50 to 100 films. This would be a great service. I don't know why it couldn't be done.

Out of my experience I have gathered a few "don't" and "do's." Don't try to get by with cheap equipment. Many of your attendants are film devotees; they know good projection and a good picture. Insist that the distributor gives you a good print, for your product must radiate a feeling of excellence. Don't be too serious, but don't be cheap. A joke is splendid, but when you use it, like Agag, "tread delicately." *You* will make the service—not your picture! The offering is a very formidable rack. I take it during a break in the picture, while the operator is changing the reels.

Make them feel that it is their service. You have 1000 people; at five cents each the result is $50. But your people must remember that some cannot pay, and others must make up for them. Invite criticism of and suggestions on your program; make them feel that it is theirs and that they have responsibility. In the same way handle any noisy or whispering children. The prayer just before the offering is your opportunity to make it a sacred thing.

Again I say, the service depends upon *you.* I have tried various plans, but find my message is most effective if given just before the picture. I have the preparation of the songs, scripture, and prayer,

and it gives me the opportunity to form a setting for the picture, to give it context. For "A Message from Mars" I spoke on "As Others See Us." I used the text from James 1:23: "For if any-one is a hearer of the word and not a doer, he is like unto a man beholding his natural face in a mirror; for he beholdeth himself and goeth away and straightway forgetteth what manner of man he was." I featured the idea of the use of mirrors, how much they are used and what they can tell us. You need only use a bit of imagination to see the wealth of illustrations that could be used. Man looks in a mirror to see what *others* will see and to assure himself that he looks his *best*. This was followed by a picture with marvelous photography, which showed a selfish prig, with loads of money, but absolutely self-centered. He sleeps in his armchair and in his dream a messenger from Mars comes and forces the man to accompany him. In his travels he learns what others think of him and what a despicable cur he is, till in despair he utters, "O God, what can I do to help?" At this the messenger tells him that his task is finished, and he awakes. The last two reels tell how he was transformed by his look into the mirror.

It was a beautiful service, full of humor, pathos, religion, and life. I thank God for the motion picture and what it does for me in making Him more real to human folks.

# FROTH *or* SUBSTANCE?

ARTHUR LUMBRICK
*Farm Adviser, Vermilion County Farm Bureau, Illinois*

OUR Farm Bureau memberships will all expire on the first day of January, 1923, and it became necessary for us to put on a campaign for new members. We felt that one of the best means of getting these members was to conduct a campaign of publicity. Through past experience we have found that a good many farmers do not spend much time in reading, and they will not attend an ordinary farm meeting without some special attraction. In looking about for this special attraction we decided that perhaps the best means of getting attendance at these publicity meetings was to conduct a series of motion-picture exhibitions. Consequently we arranged for a series of forty meetings in various parts of the county, so situated that no person need go more than four or five miles in order to attend a meeting. Two showings were arranged for each night and two portable motion-picture outfits were secured for the purpose. One of these machines is a DeVry, the other an Acme.

We also purchased a generator to attach to the running-board of an automobile to generate current where there is no regular light current. The generator has been working very satisfactorily. We had some difficulty, however, when the volt meter went out of commission through the burning out of a light bulb. We could not tell how fast the generator was working, and evidently it developed too much current.

The first week that the pictures were being shown the meetings were not very well advertised and the crowds were small, averaging only about 65 persons. Since that time the average has been well up toward 200 at each meeting.

The following films from the U. S. Department of Agriculture have been shown: "Out of the Shadows," "A Flock of Sheep on Every Farm," "Trails That Lure," "Anne's Aigrette," "Poultry Pests," "Hog-Cholera Control," and "The Government Poultry Farm at Beltsville, Md." "The Farm Bureau Decennial Celebration" and "Forward, Farm Bureau!" were secured from Homestead Films, Inc. "The Texas Trail to Your Table" was obtained from Swift & Company, and "A Year with the Flock" and "The Evolution of Harvesting" from the International Harvester Company. These films have all proved to be very interesting and entertaining.

Just recently there was impressed on my mind very forcibly the kind of films people really appreciate. We scheduled a farm-bureau exhibition at a small town on the same night that the merchants were giving a free outdoor film showing. We did not know of the conflict in dates or we would have postponed our exhibition. As it was, we arranged to have the man putting on the other showing run our films after he had finished.

The films he used in the first program consisted of a one-reel comedy depicting the troubles that a young couple encountered in trying to elope. The feature film was five reels of comedy—perhaps tragedy—showing how a married man had been "vamped" away from his family and finally won back to it. Throughout this program the boys in the crowd kept up a continual uproar of whistling and stamping.

The picture that the farm bureau ran included "Out of the Shadows," a two-reel film showing how tuberculosis is contracted through drinking milk from a cow having the disease, how the disease is eliminated from a dairy herd, etc. We also showed "The Texas Trail to Your Table," which traces the calf from the plains in Texas through the farm feed lot to the stock yards and thence through the packing-house back to the local butcher shop. We also ran "Trails That Lure," a one-reel production depicting the beauties of nature along the Columbia River Highway in Oregon. While these films were being screened the boys quieted down, and there was scarcely a sound during the entire time.

It proved to me that people do not like the blood-and-thunder stuff so much as they do the more substantial and instructive films. A little comedy, of course, is appreciated by everyone, but I am convinced that too much attention has been given by motion-picture producers to producing the kind mentioned in the first part of this discussion. One boy in the audience was heard to remark after seeing part of the farm-bureau films, "Gee, these are a lot better pictures than those others were!"

In a few localities church officials have objected to having a motion-picture exhibition in the church. This was undoubtedly because of the low class of pictures so often seen. In some cases the church officials have said, after seeing the farm-bureau picture, "I cannot see anything to object to in those pictures; they could be shown anywhere."

This is the first time that our farm bureau has really given motion pictures a tryout, and we are well pleased with the results. We are planning to continue the use of pictures in our community meetings during the winter, and I am confident that they will add very much to the attendance at and the worth of these gatherings.

## New Circular Lists Department of Agriculture Productions

A COMPLETE list of motion-picture films prepared by the United States Department of Agriculture, including many new features, is contained in Department Circular 233, Motion Pictures and Agriculture, recently issued. These films, which are produced and distributed by the department, are intended primarily for the use of its extension and field workers as well as officially co-operating institutions. Films not in use may be borrowed by others, through extension workers or co-operating institutions or by direct application to the department. The borrower is required to pay transportation. Duly authorized individuals or organizations may buy prints of the films at approximately the cost of manufacture.

The outstanding need in the department's motion-picture work is easier and quicker distribution, the circular says, which can best be supplied by state institutions co-operating with the department. Showing the films on circuits makes it possible to get the maximum service from the pictures. The organization of circuits in which county agents, home-demonstration agents, club leaders, bureau field men, or any other extension workers route the films from one to another, is favored. It is essential in such cases for some responsible person to act as agent for the entire circuit.

The arrangement by which prints may be purchased gives state agricultural colleges and extension organizations, boards of trade, public school systems, farmers' organizations, and other groups an opportunity to establish or add to their film collections. It is required that the subject-matter of the film shall not be changed and that credit to the department shall be retained. Arrangements can sometimes be made for viewing these films before purchase, either in Washington or elsewhere.

## Fire Marshals Contemplate Action against Inflammable Film

THE COMMITTEE on Resolutions of the Fire Marshals' Association of North America has drawn up a resolution advocating "that the National Congress be requested to enact a law prohibiting the transportation of inflammable film in interstate commerce, effective January 1, 1925, and that a copy of this resolution be sent to the President and Vice-President of the United States, and to each Senator and Representative in the National Congress." This resolution includes five reasons why such a step is advocated. Information has not yet been received as to the final fate of the resolution, but the mere fact of its preparation has significance.

# MECHANICS *of* VISUALIZATION

*A Department Conducted by*

AUSTIN C. LESCARBOURA, *Managing Editor of The* Scientific American

In this department appear each month discussions of the important materials of visual instruction —projectors, films, stereopticons, slides, screens, cameras, lenses, and other items of equipment on which the non-theatrical exhibitor should possess authoritative and impartial information. It should be distinctly understood that all expressions of opinion emanate from Mr. Lescarboura, and that MOVING PICTURE AGE takes no stand upon the opinions expressed in this department.

? What problems are handicapping you in your visual instruction work? Mr. Lescarboura stands ready to answer by correspondence the questions of any subscriber pertaining to equipment, when the inquiry is addressed to him at the office of MOVING PICTURE AGE and is accompanied by stamped, addressed envelope ? —*The Editor.*

## SELECTING LENSES FOR THE PROJECTION OF LANTERN SLIDES

IN purchasing an apparatus for the projection of either lantern slides or opaque objects a point that should receive careful attention is the selection of an outfit with the correct focal length of lens to meet the specific requirements satisfactorily. The focal length of the projection lens, all other conditions being equal, determines the size of the picture on the screen. In selecting an apparatus, therefore, one should determine the distance the lantern is to be placed from the screen, and the size of the picture desired. With these two factors given, the focal length of lens required can readily be determined by reference to one of the tables herewith reproduced.

We would particularly caution opaque-projector users not to make the mistake, too often made when working with a projection lantern, of deciding upon too large a picture. Any picture out of proportion in size to the distance at which it is being viewed appears unnatural and lacking in perspective, and is a strain to the eyes of the observer.

Another point to bear in mind is that the intensity of illumination per unit of area varies inversely as the square of the width of the picture; therefore, the smaller the picture the more brilliant it will be. On the other hand, the picture should be large enough, of course, to enable those seated at the farthest points from the screen to see all its details without difficulty. A fairly safe rule to follow, according to Prof. S. H. Gage, of Cornell University, is to determine upon a picture equal in width to about one-fourth or one-fifth the distance from the screen to the farthest point at which it will be observed.

Having thus established the two determining factors mentioned, one has only to refer to that table which covers the kind of projection and the size of projected area offered by his apparatus. The focal lengths here tabulated are those which are listed by a manufacturer of well-known projectors for either lantern slides or opaque objects. The tables give in feet the length of one side (the longer in the case of lantern slides) of the screen image to be obtained at the different projection distances and with the different lens foci indicated.

## PROJECTORS THAT REQUIRE NO OPERATORS

THROUGH the development of several types of motion-picture projectors and lantern-slide projectors of the automatic variety, motion pictures and lantern slides are being put to new uses. The automatic motion-picture projector is generally built in the form of a neat cabinet, with a shadow box and translucent glass screen at the top. The film is arranged in the form of a continuous belt, so that it runs through the projector mechanism over and over again, just so long as current is furnished to the driving motor. The projector can be placed in a show window to tell an industrial story or to give an advertising talk in pictures, or again it can be placed in the exposition booth to hold the attention of passers-by. The ingenious school teacher may possibly devise some use for a continuous projector of this kind, although that is not its real field. (See opposite page for illustrations of types.)

Then there is the automatic stereopticon machine, which takes several dozen slides at one loading and shows them in some established order, over and over again. It also includes a shadow box and translucent screen.

**Table 1: For Lantern Slides, 2¾ x 3-inch Mat Opening**

| Focus of Lens | Distance from Lantern to Screen | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | 15 ft. | 20 ft. | 25 ft. | 30 ft. | 35 ft. | 40 ft. | 45 ft. | 50 ft. | 60 ft. | 70 ft. | 80 ft. |
| 6-inch | 7½ | 10 | 12½ | | | | | | | | |
| 8-inch | 5½ | 7½ | 9½ | 11¼ | 13 | 15 | | | | | |
| 10-inch | 4½ | 6 | 7½ | 9 | 10½ | 12 | 13½ | | | | |
| 12-inch | | 5 | 6¼ | 7½ | 8¾ | 10 | 11¼ | 12½ | 15 | | |
| 15-inch | | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 12 | 14 | 16½ |
| 18-inch | | | | 5 | 5¾ | 6½ | 7½ | 8¼ | 10 | 11½ | 13 |

Example:—A 10-inch lens used at a distance of 40 feet from the screen will project an image measuring 12 feet on its longer side.

**Table 2: For Opaque Objects, 6 x 6-inch Opening**

| Focus of Lens | Distance from Lantern to Screen | | | | | | |
|---|---|---|---|---|---|---|---|
| | 15 ft. | 20 ft. | 25 ft. | 30 ft. | 35 ft. | 40 ft. | 45 ft. |
| 15-inch | 5½ | 7½ | 9½ | 11½ | | | |
| 18-inch | 4½ | 6 | 8 | 9½ | 11 | | |
| 25-inch | | 4½ | 5½ | 6½ | 8 | 9 | 10 |

**Table 3: For Opaque Objects, 8 x 8-inch Opening**

| Focus of Lens | Distance from Lantern to Screen | | | | | |
|---|---|---|---|---|---|---|
| | 15 ft. | 20 ft. | 25 ft. | 30 ft. | 35 ft. | 40 ft. |
| 15-inch | 7½ | 10 | 13 | | | |
| 18-inch | 6 | 8 | 10½ | | | |
| 25-inch | | 5½ | 7 | 9 | 10½ | 12 |

## HOW TO MAKE LANTERN SLIDES

THERE are facilities sufficient to supply the needs of all of us who wish to present lantern slides in our instructional and entertainment activities. Furthermore, when we wish to make up a set of our own particular lantern slides, there are a number of lantern-slide makers always at our disposal. In fact, the price charged by them is so reasonable that it hardly pays for one to make one's own lantern slides, except where the work is wanted in a hurry or again where one takes delight in doing such work. At any rate, the editor of this department has received several inquiries of late asking for data on the making of lantern slides, hence we furnish a few general notes on this subject.

First of all, be it understood that there are no great difficulties connected with lantern-slide making; anyone who can make a good print can make a good slide also. The difference between a print and a slide is that a print is examined by reflected light or by looking at it, while a slide is viewed after light has passed through it and onto the screen.

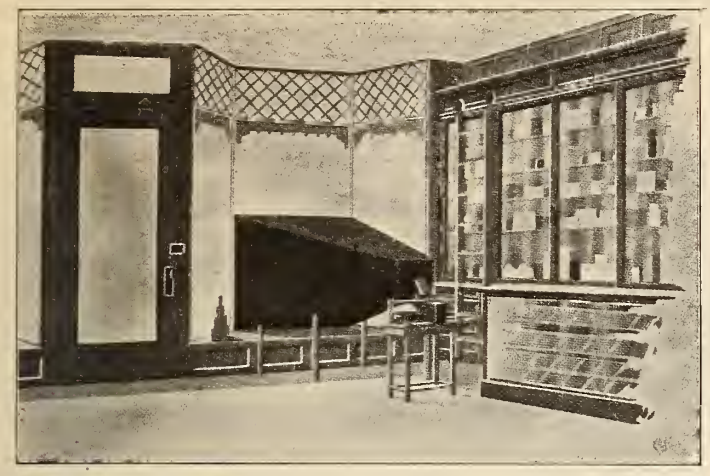
Lantern slides are made of glass coated with an emulsion similar to that used for making negatives, but slower and of finer grain. They are developed, fixed, washed, and dried just like negative plates, but more light can be used in the dark-room since they are not as sensitive to light as negative plates or the usual Kodak film. The lantern slides generally come in two or three different grades for different densities of negatives.

The lantern-slide plates are packed emulsion to emulsion, with a thin paper mask separating the two. The emulsion side may be easily distinguished by its appearance, though in a weak light it is better to feel the edge of the slide with the moistened finger. The emulsion side will then be slightly sticky, while the glass side will remain smooth.

The lantern-slide plates have a speed of about that of bromide paper, which is so widely employed for enlargements. Any negative that will give a good print will give a good slide, though it should be as free from blemishes as possible, since any imperfections, such as scratches or pinholes, although too small to be noticed in the hand, will show up very plainly on the screen. Any spotting or retouching should, therefore, be done very carefully.

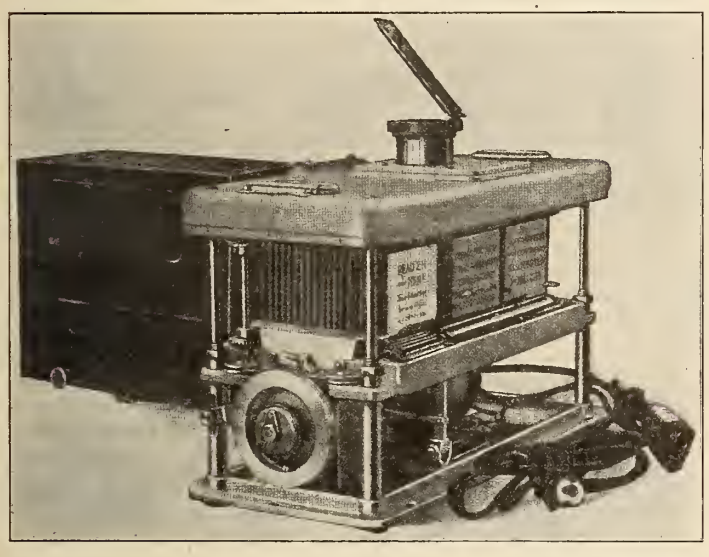
The slide may be printed by contact or by projection. If the negative is small, and it is required to include all of the subject, or if only a portion of a large negative is required, contact printing is simpler; but, if the whole of a negative larger than a slide must be included, the slide may be made by reduction.

The contact method of printing will appeal to most of us since it entails nothing more



Above: Automatic Stereopticon Machine That Handles an Entire Collection of Lantern Slides Over and Over Again without Attention of Any Kind. It is Provided with a Shadow-Box and Screen for Daylight Projection.

Below: Mechanism of the Automatic Stereopticon Machine, Showing the Rows of Lantern Slides That Are Handled Automatically.



than an ordinary printing frame. Place the emulsion side of the slide in contact with the emulsion side of the negative film or plate, and make the exposure in the same way as when making a Velox print. This should be done in a fairly dim light, and preferably one in which the only illumination is supplied by an approved safety light. If a number of duplicates from the same negative are required, a special printing frame is a convenience. This consists of a frame with a composite back, the outer frame serving to hold the negative in position while the inner one holds the slide in place. In this way any danger of scratching the negative is eliminated and the slides are duplicated exactly, while a neat border is automatically produced around each slide. Slides may also be exposed in the same way as paper prints with the aid of the usual printers.

When making a slide by enlargement or reduction, the method of procedure is exactly the same as when working with bromide paper. An enlarging lamp must be used in which the negative is placed and its image projected onto the slide. Any portion of the negative can be blocked off by means of opaque paper strips, and that portion enlarged to cover the slide. A convenient method of holding the slide against the enlarging easel is by means of four short pins arranged in the form of an "L," or to cut out an "L"-shaped piece of card, wood, or metal, and fasten this onto the easel, the slide being allowed to rest on this during exposure.

First mask the negative so that only the portion desired is projected onto the slide. In this way any reflections from the edges of the slide, which would otherwise produce fog, are avoided. Then focus on an unexposed slide with the emulsion side facing the lens, cover the lens with the cap, replace the slide with a new one, and expose as when making an enlargement.

There are special cameras available for enlarging and reducing negatives for lantern-slide purposes. If one has sufficient work of this kind to warrant the rather heavy investment, then it is best to obtain a special outfit rather than improvise. But when the work amounts to just an occasional job, it is possible to secure the necessary attachments for one's view camera for the purpose of enlarging or reducing negatives for lantern-slide purposes. The inexpensive enlarging outfits intended for amateur use will do quite nicely for lantern-slide work.

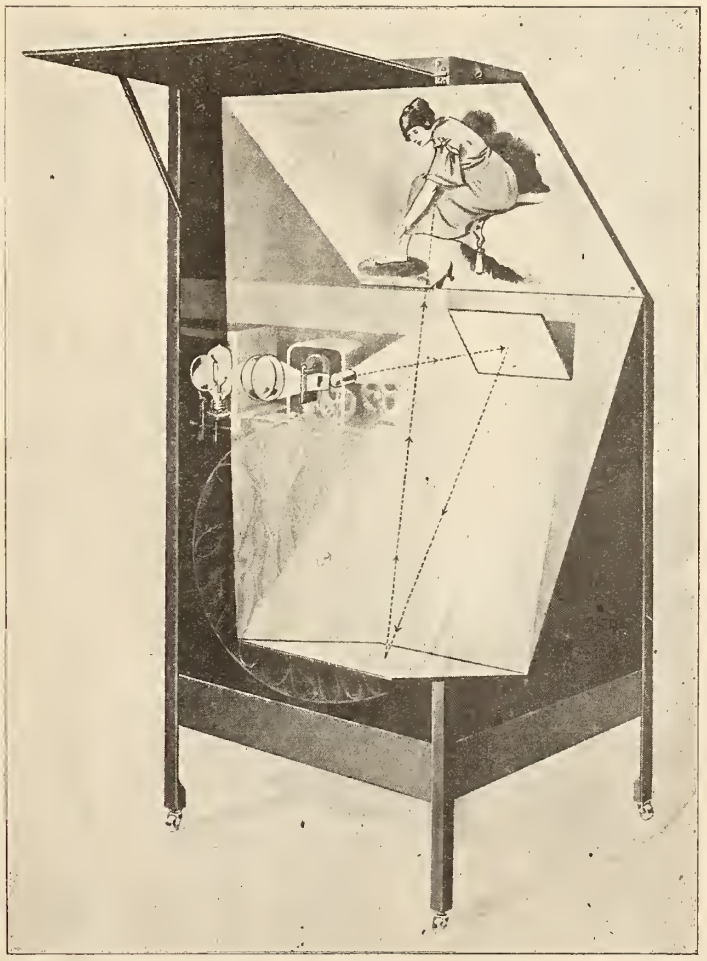
The method of procedure when exposing, whether printing by contact or by projection, is the same, though it should be remembered when using an enlarger that the contrast of the slide will be greater when using a condenser system of illumination than when diffused light or opal glass is used. When using a lamp to make slides by contact, the intensity of the light varies roughly as the inverse of the square of the distance from the lamp, but this does not apply when moving the easel to and from the lens when enlarging. For contact printing use a frosted or opal bulb, otherwise a shadow of the filament is liable to fall on the printing frame. A clear bulb may be frosted by coating with one of the frosting solutions on the market.

Before inserting the negative in the enlarger or the printing frame, clean the glass side thoroughly, since any marks will show very plainly on the screen. Any dust should also be removed from the slide by gently tapping the edge on the bench, rather than by brushing. Again, before brushing the negatives should be classified so that the exposure may be adjusted according to the quality of the different negatives. A negative showing a full range of tones, normally exposed and correctly developed, may be referred to as a "normal" negative. The negatives should then be classified into five groups: "normal," "thin," "very thin"—the latter being very much under-exposed; and "dense" and 'very dense," the latter being over-exposed and with little contrast in the shadows.

Having classified the negatives, it is only necessary to know the exposure for the normal or standard negative. When using a frosted 25-watt tungsten lamp at a distance of, say, 6 feet, the exposure for the standard lantern-slide plate will be about 5 seconds, that for the standard slow plate about 15 seconds. Roughly speaking, a thin negative will require about half the standard exposure, and a very thin negative a quarter, while a dense negative will require about twice and a very dense one four times this exposure. When making slides by enlargement or reduction it is absolutely necessary to make trial exposures, since the exposure depends on the degree of enlargement or reduction, size of diaphragm, intensity of light source, character of negative, and its color and opacity. A given slide may be uncovered in sections, each section being given a longer exposure than the others since the sections already exposed before and now uncovered are given an additional exposure. Thus a number of differently exposed sections are obtained, and upon development one can decide upon correct exposure.

The developing of lantern slides is much the same as that of

*(Continued on page 22)*



Mechanism of the Automatic Motion-Picture Projector, in Which the Film Is Made into a Belt and Is Operated Continuously without Attention.

# BETTER FILMS

*A Department Conducted by*

MRS. WOODALLEN CHAPMAN

*Chairman, Committee of Community Service on Motion Pictures, General Federation of Women's Clubs*

In this department appear each month news items of activities for finer films throughout the country, lists of pictures officially approved by the Federation through its reviewing committee, and announcements by Mrs. Chapman in regard to the Federation's work for better films. Arrangement has also been made by which subscribers' questions concerning the work for finer motion pictures, when addressed to Mrs. Chapman in care of MOVING PICTURE AGE and accompanied by a stamped, self-addressed envelope, will be answered in personal correspondence by Mrs. Chapman.

## CONSTRUCTIVE EFFORTS

WITH the cool, bracing days of fall comes an increased energy which the school-boy expresses in a few extra war-whoops on his way to school, while his mother finds her expression in increased club activity. The first meetings of the season are being held, and every clubwoman is seriously considering just what she is going to do during the coming months.

That there will be greater activity in the field of motion pictures goes without saying. Much more publicity has been given the subject in the general press than ever before, and almost everyone is awake today to the importance of raising the standard of motion pictures. Naturally, therefore, clubwomen are more eager than ever to know just what they can do in this important field of work.

Those who live in a large city are apt to feel that their motion-picture problem is so overwhelming that there is almost no use in the women attempting to do anything with it. These city dwellers are apt to say: "Oh, yes: the women who live in the smaller communities can have an influence upon their local exhibitors. But what effect can we hope to have upon the twenty or thirty or more motion-picture theatres of our great city?"

Baltimore is the fortunate possessor of a Women's Civic League, with a membership of over fifteen hundred women. This organization has undertaken the vitally important work of looking after the motion pictures of the entire community.

In the first place, a chairman of motion pictures is appointed for each ward of the city. This chairman calls together the women living in her ward and does all in her power to awaken them to the influence of motion pictures upon the lives of the children. The manner in which this is done varies, of course, with the leader and the type of individuals that make up the ward population. It may be done by means of talks, demonstrations—anything that will reach the women and make an impression upon them. Through these meetings the women are urged to attend local theatres, observe for themselves the types of picture shown, and register their approval or disapproval with the local managers, thus becoming an active power in the community.

In addition to this general work the chairman calls to her assistance a committee large enough to enable them to keep track of every film shown in every theatre in the ward. A complete written report of each film is made to her. These reports are then classified and the results sent to the Board of Motion Picture Censors. This work is of great assistance to this official body, it goes without saying, and in addition to this the League maintains a woman inspector whose entire time is devoted to the work of seeing that the censorship law is really obeyed.

Others cities may not have any one organization large enough to undertake this work alone, but surely there will be a large enough number of clubs to divide the work between them. A motion-picture committee, composed of representatives from all the clubs, could easily direct the work. Every large city in the United States, it would seem, ought to have its motion-picture work organized in some such way as this.

Another very inspiring report came in from Joaquin County, California, and is a splendid example of a special piece of work carried on over a larger territory. The clubwomen in the county started in to find out just what was the exhibitor's attitude of mind toward the showing of better films. From a careful investigation made by them they discovered that, almost to a man, the exhibitors believed, from their study of the box-office receipts, that they had to show suggestive or immoral or questionable pictures in order to draw the crowds and make the profits to which they felt they were entitled. There was no use in asking them to run better films so long as that idea maintained in their minds. The real problem was how to bring about a belief on their part that better pictures could be made to pay.

The clubwomen, therefore, set themselves to work to create a demand for better pictures and a promised support for them. They called upon the principal welfare organization and secured their co-operation in calling a public meeting to consider the subject of better motion pictures.

A county committee was appointed to insure the success of this public meeting. Representatives of this committee were sent to every organization in the county: the Rotary, Kiwanis, and Lions Clubs, every Chamber of Commerce, every religious organization, asking each group to agree to send at least one representative and more if possible to this public meeting authorized to pledge the support of the organization to the movement for better motion pictures.

The public meeting was a great success. The exhibitors were there by special invitation and heard with their own ears the pledges to support the worthwhile films. Then a plan for a Better Motion Pictures week was brought forward, and received the enthusiastic support of everybody present.

Exhibitors consulted anxiously with the executive committee to make sure that their bookings for the chosen week—May 7th to 13th—were acceptable as better films, and, where there was any doubt, made arrangements to change their bookings.

Meantime the publicity committee was at work. Their first step was to offer prizes in the public schools for the best poster designs to announce Better Motion Pictures Week. Can't you hear the hum of discussion that ensued in hundreds of homes, everybody trying to give Buddy or Sister original ideas for the precious poster? And of course the newspapers had to talk about it, so that everybody knew, even before the selected posters were issued, that Better Motion Pictures Week was on the way.

Similar publicity continued during the week itself. Prizes were offered in the schools for the best telegrams from school children to Mr. Will H. Hays, newly appointed to his task of mastering the motion-picture situation, asking him to see to it that better and better motion pictures were provided for the children of the land. This brought newspaper attention, especially as Mr. Hays personally answered a number of these communications.

The week itself was a great success. The pictures shown in every house in the county were far above the average and the houses everywhere were crowded, thus giving a practical demonstration to the local exhibitors that must have astonished them.

The work did not end here, however. Following Better Motion Pictures Week, a standing committee was appointed to review films before they were shown in the local theatres. A list of approved films is handed out each week by the Boy Scouts to the children as they are leaving school at the noon hour, which means that, within forty minutes, this list is in every home where there are school children.

The general result has been a widespread interest in the matter of having worthwhile films shown in the theatres on the part of the public, and an increased realization of their responsibility on the part of the exhibitors.

A Better Motion Pictures Week would be a splendid thing to put on all over the country. When we get all of our forces at work in active co-operation, such a result may ultimately be possible.

## CHILDREN'S PROGRAMS

REPEATED requests are being receiving asking for suggestions for children's programs. There are not a great many pictures made suitable for children, for even those which have child-actors are generally made from the adult point of view and to interest adult audiences. However, the following features are suggested as suitable for children's programs:

| | |
|---|---|
| Black Beauty | Vitagraph. |
| Cardigan | American Releasing Corporation. |
| Daddy Long Legs | Famous Players |
| Heidi | Prizma. |
| Huckleberry Finn | Famous Players |
| Little Women | Famous Players |
| Pollyanna | Famous Players |
| Rebecca of Sunnybrook Farm | Famous Players |
| School Days | Warner Brothers. |
| Timothy's Quest | American Releasing Corporation. |
| Tom Sawyer | Famous Players |

Clubs and individuals who have put on children's programs are asked to send in the names of other films they have found acceptable.

# APPROVED FILMS *and* THEIR SOURCES

**New Releases of Travel, Literary, Industrial, Topical, and Comedy Subjects**

## IMPORTANT NOTE

It appears that the purpose of this listing of approved films is not clear to some readers. These films have been passed upon by the National Motion Picture League, New York City, for use in both theatrical and non-theatrical exhibitions. It is true that some of the pictures listed are not immediately available for use in non-theatrical exhibitions; and yet such films should be included for the sake of the reader who wishes to ask for the approved films at his neighborhood theatre.

To simplify the work of those who are primarily interested in films for non-theatrical use, from this time forward we will print the addresses of only those concerns that are willing to distribute their product in the non-theatrical field. This will eliminate the possibility of being refused a film because its distributor confines his efforts to theatrical distribution. In case you are particularly interested in a film distributed by a theatrical concern, send to your regular non-theatrical distributor the name of this film and its distributor, and ask him to see what he can do toward getting this production for you at a later date.

In case you are unable to secure listed materials from companies whose addresses are printed inform us and the addresses of such companies will no longer be carried.—THE EDITOR.

(*For addresses of exchanges see page 26*)

## FAMILY FILMS

### Recommended for Adults and Young People

**A Rambling Romeo.*** Reels, 1. Producer and exchange, Educational Film Exchanges. Remarks: Christe Comedy with Neal Burns. Young man attempts to assist bashful lover in his matrimonial affairs by proposing to his girl for him. A general mix-up in which two girls claim the same man follows. Sweetheart of bashful lover finally confesses she has been trying to make her lover jealous to give him courage to propose.

**The Dictator.*** Reels, 5. Producer, Wallace Reid; exchange, Famous Players-Lasky. Remarks: Wallace Reid and Lila Lee. A young American accidentally becomes a leader in South American revolution and finally becomes dictator of the little republic, winning the girl he loves through his deeds of heroism. Eliminate subtitles "darned old bannans," "going to cave in his coco," and scenes of throwing chair at soldiers causing one soldier to fall down stairs, hitting man over head with pick-axe, and shadow picture of fight with daggers.

**The Noble Bachelor.*** Reels, 2. Producer and exchange, Educational Film Exchanges. Remarks: Adventures of Sherlock Holmes Series. Puzzling situation of wife who disappears immediately after her wedding and gradual unraveling of events as the detective discovers the true cause.

**The Speeder.*** Reels, 2. Producer, Lloyd Hamilton Pictures Corp.; exchange, Educational Film Exchanges. Featuring Lloyd Hamilton. Remarks: Comedy situations in the life of a Ford car owner. The following eliminations are suggested; scene of tripping man carrying a load; shorten episode of frog in lady's skirts, shorten scenes of display of underwear resultant upon people's clothes being burned off.

**Content.*** Reels, 1. Producer and exchange, Selznick. Remarks: Chinese folk tale. Father of two Chinese boys makes a plea of extreme poverty to king. King offers him immense wealth and life of luxury if he will give up one son, one eye, one arm and one leg. Beggar decides these are greater riches than all the gold in the world and refusing the king's offer, hastens away, thankful for his own precious possessions.

**The Lone Indian.*** Reels, 1. Producer, Post Pictures Corp.; exchange, Famous Players-Lasky. Remarks: Young Indian is sent into the woods alone to develop self-reliance and strength of character. He paddles from lower end of St. John's Lake to upper end. Shooting the rapids, felling trees, hunting game, fishing and protecting himself from harm in the wild seclusion of nature he finally becomes a brave.

**Toonerville Trials.*** Reels, 2. Producer, Bretzwood Film Co.; exchange, Educational Film Exchanges. Featuring Dan Mason. Remarks: Comedy. Troubles with the Toonerville Trolley. The following eliminations are suggested: Skipper throwing mail-bag at station master and subtitles containing "bobster pinching" and "dern."

**Cured.*** Reels, 2. Producer and exchange, Universal. Remarks: A comedy in which animals play hospital. With apparently no training for their various parts, Queenie, the horse, and the other animals unconsciously enact a story of hospital life in which many cures of animals are effected. The seriousness of the animals adds to the comedy element. The following eliminations are suggested: Actions of partially crazed man upon whose head a vase has accidentally fallen, and entire incident of man being cheated by the animals and his consequent seeking of revenge, including the lighting and blowing up of a bomb with evil intent.

**That Son of a Sheik.*** Reels, 2. Producer and exchange, Educational Film Exchanges. Remarks: Neal Burns. Comedy in which the father, mother, and lover of a girl cure her of her infatuation for Arab life as portrayed in the motion picture entitled "The Sheik," by giving her a taste of it in real life. The following eliminations are suggested: Subtitle in which reference to underwear is made and subtitle containing picture of child with thumb at nose in vulgar gesture.

## HISTORICAL FILMS

### Recommended for Supplementary Class-Room Instruction

**My Mother: Son of Democracy Series, Chapter One.*** Reissue. Reels, 2. Producer, Benjamin Chaplin; exchange, Community Motion Picture Service. Remarks: Intimate glimpses of the boyhood of Abraham Lincoln, including incidents depicting his mother's careful training until her death. (This picture is worthy of special commendation and is therefore repeated from year to year in our Bulletins).

## LITERATURE FILMS

**The Divine Comedy: Dante's Inferno.*** Reels, 5. Producer, Jawitz Pictures Corp.; exchange, National Non-Theatrical Motion Pictures. Remarks: Story of how Dante is guided by Virgil through the Inferno, witnessing the trials of the condemned ones. The following eliminations are suggested; scene of very fat, nude man; scenes of putting man's eyes out, subtitle about dashing brains out upon the floor, and following scenes of brains oozing out; Caiphas nailed to the ground; Mohammed with injured chest bared; man carrying his own head; scenes and subtitles about Ugolino knawing on skull of live man; and scenes of Lucifer chewing on two men.

## SPORTS FILMS

**An Order of Fish: Sport Pictorial.*** Reels, 1. Producer, Artclass; exchange, Goldwyn. Remarks: Scenes of fishing for trout and fluke.

**The Open Trail: Sport Pictorial.*** Reels, 1. Producer, edited by Grantland Rice; exchanges, Arrow Film Co. and State Rights. Remarks: Baseball, Babe Ruth, stand on sporting reporters; old-fashioned mountainer with old-fashioned squirrel rifle, loading the gun, hunters with their dogs in Canadian woods, hunting birds and moose.

**Red Man's Sport: Sport Review.*** Reels, 1. Producer, Artclass; exchange, Goldwyn. Remarks: Banff, Calif., Indian women putting up tents and preparing food, parading before white guests at Hotel, shooting bow and arrow, horse racing, "ladies fair," squaw race, horse back wrestling.

**Western Stuff: Sport Review.*** Reels, 1. Producer, Artclass; exchange, Goldwyn. Remarks: Scenes taken on ranch in Western Canadian Rockies, trying to saddle and ride wild pony, scenic views.

## BIOLOGICAL FILMS

### Recommended for Classroom Instruction

**Kineto Review, No. 114.*** Reels, 1. Producer and exchange, Kineto. Remarks: The Animal Kingdom. Raccoon of U. S. travels long distances, diet; pelicans, view of throat; Dingo of Australia; red fox, jackal, coyotes, grizzly bear, white peacock, Sumatra tiger, hippopotamus, silver pheasant of China, British wild cattle, Syrian bear, golden eagle, Indian water buffalo. Evil of Gossip by Raymond Ditmars. Katydids, beetles, and toads

(*Continued on page 23*)

# *The* NATIONAL ACADEMY *of* VISUAL INSTRUCTION

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A department conducted by the Secretary of the Academy for the dissemination of Academy news and thought. Opinions here expressed are not necessarily in accord with those of MOVING PICTURE AGE

## IN MEMORIAM

***Professor Walter F. Handschin***

IT is with the keenest regret and sorrow that we announce the death of Walter F. Handschin, an active member of the Academy, and Director of Agricultural Extension Service, University of Illinois. Mr. Handschin's death occurred at his home at Urbana, Illinois, on August 1, due to the effects of influenza. Mr. Handschin was greatly interested in visual education, as is evidenced by his remarks printed in the *First Annual Proceedings of the National Academy of Visual Instruction*. We will miss Mr. Handschin in our work.

## Ohio State University Establishes Film Service

THE following item from the Extension Service News, Ohio State University, is self-explanatory:

Nineteen films, educational in nature, are on the list with which this Department of Agricultural Publications has just inaugurated a circulating library of motion-picture reels.

The films cannot be supplied free to county farm bureaus or to similar organizations, but the only charges made are those necessary to cover the purchase price of the equipment and the cost of operating the service. County agents are advised that checks accompanying orders should be made out to the University Department on Stores and Receiving.

Here is the list: "Exit Ascaris," two reels showing the capsule treatment for round worms in hogs; "Food for Reflection," a two-reel nutrition lesson; "A Year with the Flock," two reels on sheep husbandry; and a two-reeler on "The Manufacture and Use of Sulphate of Ammonia."

The other pictures are all of a single reel: "An Undesirable Alien," the European corn-borer; "The Happier Way," home economics; "The Ox Warble"; "Selecting a Laying Hen"; "Poultry Pest Control"; "Killing and Dressing Lambs for Home Use"; "Wool and Lamb Marketing"; "Health for Hogs"; "King Apple's Enemies"; "Great Dairy Sires and Their Daughters"; "Uncle Sam, World's Champion Farmer"; "This Is Milk Week!"; "Prize Potatoes"; "Successful Corn Culture," and "Apple Orchards That Pay."

Film rental varies from $1 to $2.50 a day; from $1 to $8 for the first week; and from $1 to $6 for each succeeding week.

# HIGHLIGHTS

*Film Reviews by the Editor, with Brief Film Comments by Other Members of the National Academy of Visual Instruction*

## HISTORICAL FICTION

BASING the story upon incidents in the life of Philip II of Spain, S. Marion Crawford wrote "In the Palace of the King," a historical novel of such calibre that it was dramatized for the legitimate stage and then put into motion pictures. As a preliminary statement let me say that the film version, although by no means new, is as conspicuously competent and enjoyable in its field as were the book and the stage play.

This six-reel picture narrates the incidents following upon King Philip's fear that his brother John, lately returned from victorious war against the Moors, was planning to usurp his throne. John, in the perverse way of mankind, was determined to marry one whom the conventions of royalty declared he shouldn't, the girl of contention being in this case the daughter of General Mendoza; and the two circumstances combined are sufficient to provide occasion for plenty of both action and humor. As a matter of course all ends happily, but that does in no sense indicate that one reel is sufficient to reveal the entire course of events, for only at the last moment do we recognize the final trend of the tale.

The subtitles, being excerpts, are keen and humorous. The jester, in whose mouth are put the clever comments, is an unusually convincing jester, even if most people will be inclined to ponder the reason for his beard. The girls are capable, and Inez, the blind one, comes through very winsomely. Special commendation is merited by this film on two points: the good physical condition of the print, and the unusually accurate and rich settings of the film. And as for objectionable scenes, I cannot mention one in the entire production.

This film ought to enjoy wide circulation in schools, churches, and other non-theatrical institutions. It has some historical value, and it at least offers clean entertainment for an evening. If all non-theatrical material equalled "In the Palace of the King" in strength of plot, ability of direction, moral propriety, and physical condition, this department could be discarded as a non-essential item.

"A Colonial Girl," in five reels, while hardly of the calibre of the film just discussed, is valuable in that it gives some idea of Revolutionary War events. The signing of the Declaration of Independence is shown; we see views of the war itself, and also of Benedict Arnold and Captain Andre. This film could be used best before a juvenile group.

Both subjects are distributed by the Lea-Bel Company, 804 S. Wabash Avenue, Chicago.

# SHAKESPEARE *in* CELLULOID

OPINIONS will always differ as to whether or not a film version of a Shakespearean creation can reproduce in appreciable degree the true flavor of this master's works. Be that as it may, few will dissent from the opinion that the school child who has read a writing of Shakespeare's and then has seen an accurate reproduction in film of the story will retain a more permanent impression of Shakespeare than will the student for whom the printed words have not been vitalized on the screen.

The three-reel version of "The Taming of the Shrew" mentioned here has distinct merit as a supplement to the reading of this work. It has followed the book accurately and avoided the tangents sometimes occasioned by a self-sufficient director; the costumes will give the child a clear impression of the dress prevalent in that period; and the fact that the action of the characters is somewhat exaggerated may be helpful rather than detrimental, for obscurity of action is thereby avoided and the story is plain. This film can well be recommended for use with juvenile classes in literature, and with other exhibitions for children.

"The Taming of the Shrew" is distributed by the Central Film Company, 729 Seventh Avenue, New York City.

# BRIEF FILM COMMENTS

THE LAND OF OPPORTUNITY. Reels, 2. Select Film Corp.—"The Land of Opportunity" is a dramatic production featuring Ralph Ince impersonating Abraham Lincoln. Very characteristic of Lincoln as a young man, rail-splitter, speech-maker, during his political campaign. The story portrays his sincerity as an American citizen and his interest in humanity and fellowship. It sets forth the liberties and opportunities open to all. While this is a special film for Americanization and historical purposes, it is suitable for almost any occasion.

R. F. EGNER,
*University of Utah.*

THE MANUFACTURE OF FACE BRICK. Reels, 3. Atlas Educ. Film Co.—This picture gives a detailed account of the art of brickmaking from the days of the Chaldeans ten thousand years ago to its present standard of efficiency and beauty. In depicting the evolution of brickmaking, the following scenes are shown: The Hanging Gardens of Nebuchadrezzar; the Tower of Babel; the adobe cylinder that recorded the history of the Chaldeans; the Egyptian tombs at Thebes; ancient dwellings, schools, churches in France and England, and many cenotaphs, to the perfection of the modern industry. The modern manufacture of brick and modern construction of buildings are also shown.

R. F. EGNER,
*University of Utah.*

## Attacking the Gordian Knot

*(Continued from page 8)*

Fort Lee studio can shoot that stuff right away. It will make these films good and snappy. What do you say?" And what do you suppose our explorer friend said? No, you have guessed wrong. He did not give his consent, because his Continental clients, always having banked on his authenticity, would certainly turn on him if he were found out to be a faker. Europeans, unlike ourselves, place great faith in films made in distant parts of the world. They want accuracy, first, last, always. Once an explorer has been proved a faker, they are through with him. The picture they see in their theatres must be truthful, for a European wants facts, not fiction and mere entertainment camouflaged as fact.

The more we delve into this business the more we discover how the American theatrical audience is tutored. We are told by the film men that we like sensational films. We must have blood and thunder. An exploration film must have a few men killed early in the picture to make it interesting. It must have "animal stuff." Meanwhile, our European friends will sit through several reels of tame but authentic travel pictures, enjoying every foot of it.

Now surely we Americans cannot be so far behind the Europeans as all that. There must be a misunderstanding somewhere. We have been fed certain pictures and have taken them as they came, believing that they were the only pictures available. If the film men only realized the true American tastes they would long ago have furnished us with the same high-grade, authentic travel pictures and educational pictures enjoyed by our Continental friends.

But our troubles—or rather those of our explorer friend—are not yet at an end. His pictures must be censored. The censor—bless his noble soul—spots the rather abbreviated costume of our Borneo belle. Too much of her anatomy is revealed on the silvery screen. Hence the censor suggests in his blasé yet czaristic manner that said Borneo belle will have to be provided with more clothes. "But that is the way they are," protests our explorer friend. "No

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matter!" snaps the censor. "She must have decent clothes. Put them on her or the picture does not go through!" And thus the censor prefers fiction to fact. Again our American audience is prevented from seeing the other half of the world as it really is, but must see it, instead, through the darkened spectacles which are put before our eyes by censors. Meanwhile our European friends see the Borneo people as they are. Why do we wonder that the European gentleman is so well informed? What chance have we got to compete with him in worldly knowledge, handicapped as we are by distorted facts?

All that and more must the film go through in order to reach the theatrical screen. It is faked, slashed, cut, rehashed, "pepped up," and what not. There are exceptions, of course, but we are considering a very bad case for the sake of real discussion. The film comes to the school screen via the theatrical route, I again repeat; and that means it must pass through hands that are directed by theatrical men who think solely in theatrical terms. The pictures are made up for entertainment value and not for their educational value. If a picture contains the latter element, it is generally through accident rather than design. "The theatre audience pays to be entertained, not instructed," we are told over and over again by our motion-picture magnates.

Such a state of affairs is an unhealthy one, we must admit. Our art is seriously handicapped as a consequence, and if we are to go ahead we must change the order of things. Fortunately, certain forces are already at work. Some of the large film companies have at last seen the light and are taking some account of our humble selves. They have dignified us to the extent of establishing educational departments, and are rearranging those films which have passed through their theatrical exchanges, so as to make them more suitable for school purposes. That is a move in a right direction, even though it must still be considered an improvision. Film made with the theatrical thought in mind is never quite the same as schoolroom film. They start out from totally different premises: the theatrical film must entertain primarily; the school film must instruct.

Of late, too, there have been certain agencies formed for the purpose of handling real instructional films of merit. They are doing good work. Unfortunately, however, their numbers are too few and their finances are too modest to be of help in a big sort of way. But it's a beginning, nevertheless.

Titles or names mean little. I recollect a splendid collection of titles that, on their face, would indicate a valuable fund of schoolroom films suitable for all purposes. Curious to know just what these films were, I secured them through an exchange and ran them off on my projector. Much to my surprise they proved to be old French films made some fifteen years ago when anything that moved was considered suitable motion-picture material for the theatres. The titles had evidently been translated from the French by a Frenchman working with an English-French dictionary. Funny? Why, the titles were better than a Chaplin comedy. The technique, too, was true comedy. Yet to judge by the wonderful names given to these films, one would be led to believe that here at last was all that could be desired by way of instructional films paralleling a wide range of school courses.

What we lack in the way of instructional films are special subjects made solely with the school in mind. We want somebody, somewhere, some time, to make good instructional films paralleling our textbooks. It can be done. There should be a way of making such films profitable to the producer, and to convince the producer that he no longer has to make his films primarily for theatrical audiences. We must have a direct contact with the producer so that he may make the very films that we need in our work. Then, and not till then, can we get away from our present improvisions and indirect dealings with producers.

How can this be accomplished? That is largely a matter that must be worked out through actual experience. The author has worked out a plan in conjunction with several producers, which might be well worth considering. It provides a means for disposing of good instructional films by the producers, and a means for schools to secure such films direct without having to go through the not over-friendly theatrical exchanges.

First of all, we must establish strictly instructional exchanges. That should not be such a difficult matter. In each state we can appoint the state board of education or the state university or some other institution as the film library or exchange. Already this arrangement is in effect in certain states. The state library or exchange would then purchase one or more prints of any suitable subject and would lease it to schools and other institutions at a moderate rental. The moneys taken in through rental should pay for the maintenance of the exchange and the wear and tear on reels,

and, if possible, supply funds for the purchase of more and more reels.

With the establishment of state centers for instructional films the problem is still not quite solved. It would be almost impossible and certainly entirely impracticable for the average producer of instructional films to go from one state library or exchange to another, showing his wares and endeavoring to sell his productions. That makes the matter of selling special films almost as difficult as it is today.

Would it not be possible to have some central body duly authorized and recognized as the central reviewing organization? It would have to be a body with no commercial affiliations of any sort. I even doubt whether a periodical devoted to this subject might act as a reviewer of films for the numerous state libraries or exchanges, for the reason that a periodical carrying certain advertisements might be suspected of being partial to certain film interests. So it would have to be a thoroughly non-commercial board with the interests of visual education paramount to all other considerations. This board would examine films submitted, charging perhaps a small fee so as to make the board self-sustaining. Upon examination the film might be criticized and suggestions made regarding its re-arrangement so as to make it more suitable for classroom use. The finished film, after having passed muster, would then receive a seal of approval, and its name and complete description would then appear in the special bulletins published by the reviewing body. The various state libraries and exchanges, abiding by the decisions and suggestions of the reviewing body, might well afford to order one or more prints of any approved film without hesitation. Thus the film producer, by going before a single body, would accomplish the same task as though he had gone before each and every state library or exchange.

In this manner the producer could readily find a market for worthy films. He would not have to work through the theatrical film men, who have always regarded non-theatrical workers as competitors—small ones to be sure, but still competitors, in their estimation, engaged in nibbling away at the motion-picture business. The producer could safely go ahead with instructional subjects, well worked up and given sufficient footage to tell the story thoroughly. Commercial companies with worthy publicity films would find a ready distribution for their reels that, in many instances, now lie in their vaults, untouched, unused, unseen, after their failure to reach the theatrical screen for which they may originally have been intended.

Remember, good film can be produced and made to pay by dealing with the schools alone. It is all a fallacy to believe that only theatrical distribution pays for film production work. I am informed on good authority that a 1,000-foot instructional film can be sold for $75 to $100 per print at a handsome profit, if only ten prints are sold. At that price per print it does not take so very many rentals to make up the original cost of the film, and in no time the cost is surpassed, all the maintenance costs are cleared, and a profit may be piled up toward the purchase of additional reels. Most state universities could secure endowments for the creation of film libraries, and, once started, such organizations would almost invariably pay their own way.

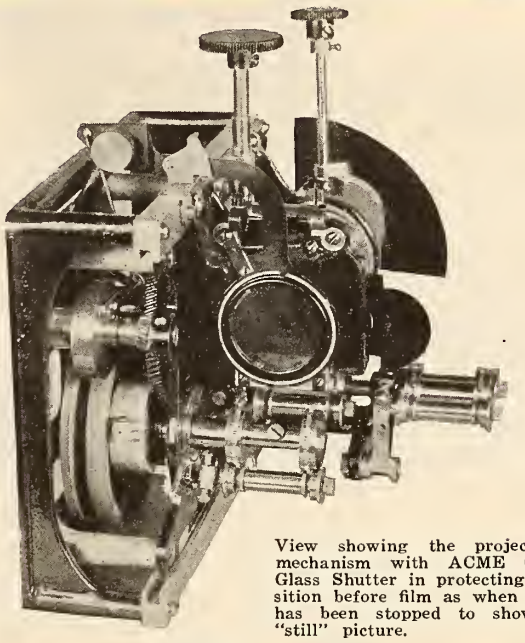
All of which is merely a collection of viewpoints and suggestions. Some may not agree with these views; for everyone is, of course, entitled to a personal opinion. Still, everyone is at liberty to come out with better plans; indeed, if this article is instrumental in causing any commotion in non-theatrical film circles, it will have served its purpose in a far better manner than the author even dares to hope. We have a big problem before us. We want plenty of ideas. The more ideas and suggestions and criticisms are voiced in these volumns, the greater the chances are that we shall soon brush away the last obstacles that remain in the way of a fuller realization of one of the greatest instructional aids ever placed in our hands, the motion-picture screen.

## Ask the Educator!

*(Continued from page 11)*

"How Life Begins" (three reels, Carter Cinema Producing Corp). Subtitles in all these productions were satisfactory, and the character of the action was "good" in all. The diagrams and animated drawings were "good" in the first two pictures, but "fair" in the third. These films were deemed effective because of their "simplicity, interest, and applicability."

If Mr. Roach were to produce a motion picture for his institution it would treat the subject of poultry and would be one or more reels in length. His plan of procedure would be to present "types, selection, housing, and management," and the material would be composed principally of demonstrations. Mr. Roach considers

View showing the projecting mechanism with ACME Gold Glass Shutter in protecting position before film as when film has been stopped to show a "still" picture.

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"breeding, selection of best layers, and proper management" the essential features of such a production.

C. A. Smith, instructor in Central High School, St. Louis, selects "The Life of Edison" (two reels, producer unknown). The picture was used for physics courses. Action made up 95 per cent of the film; animated drawings occupied 3 per cent, and the other 2 per cent went for subtitles. The subtitles were considered competent, and the animated drawings were "quite clear and informational." This film was pedagogically effective in that it "kept interest at the highest possible point," but its chief objection is found in the fact that the picture was "not complete enough on Mr. Edison's latest work." In order to give the film greater educational value Mr. Smith would "add another reel showing Mr. Edison's modern or most recent work on inventions."

If Mr. Smith were to produce a film on manual arts it would consist of two reels. In response to the question "Would you pay especial attention to subtitles in regard to frequency, length, and content?" he replied simply, "No." (This is a most interesting answer to such a question, especially to the number of us who have been disturbed by what we considered inadequate subtitles.) The essential features of this production would be "proper methods of construction and wood-finishing. Must be clear, concise, and practical." Mr. Smith takes occasion to remark in closing, "I have seen but one or possibly two films on manual arts, and they were poor." (How about this, you producers of educational films who seek virgin fields!)

Principal Fred C. Snodgrass, Allen Township Central High School, Van Buren, Ohio, looks with equal favor on "The Four Seasons" (four reels, Kineto Co. of America) and "Queen of the Waves" (one reel, General Electric Co.). The first was used in biology courses, the second in physics; and the general character of the action was "good." If Mr. Snodgrass were to produce a film on athletics it would contain one reel; or, if the material dealt with the various sciences, twenty or more reels could profitably be used. As for the plan of procedure, he suggests "one reel each week or two, correlated with text," with special attention given the character of the subtitles.

"Through Life's Windows" (one reel, Worcester Film Corp.) takes first rank as an educational production in the mind of Principal L. P. Stewart, Mary Dill School, Cincinnati, Ohio. The film was used with courses in physiology; 75 per cent of the footage was devoted to action, and 25 per cent to capable subtitles. The outstanding pedagogical quality of the picture was its "comprehensiveness; but it did not attempt too much." No objectionable features were noted to hamper the effectiveness of the film. If Mr. Stewart were editing "Through Life's Windows" for further classroom use he "would amplify somewhat on the scientific principles underlying the use of lenses." His final comment on this production is: "Children really get instruction from this film."

In case Mr. Stewart were to produce a film on geography or history, it would consist of possibly three or four reels. As for the amount of footage devoted to demonstrations, animated drawings, etc., he would allow them "much more than is now done." Regarding subtitles, he says, "Subtitles are not easily read; they should be much more frequent, and carefully worded." As for the important features of such a production, he mentions "basic principles frequently emphasized; more of the essential, less of the non-essential." And Mr. Stewart's general comment is worthy of particularly close attention:

> An educational film, especially for elementary grades, should be very simply and slowly developed. Nearly all I have seen attempt too much; they leave the children puzzled. They are superficial, especially our industrial films. They do not keep subject-matter close to the theory that underlies. They do not tax the brain of the child in a constructive way. Why could there not be questions such as the teacher would ask thrown on the screen to make the child form a judgment, and then the picture could tell him whether he had answered wisely.
>
> I believe an educational film must depend largely on a clever relation of action to statements and *questions* shown at the proper time. Action alone leaves too fleeting an impression. In the films I have had the action is much too rapid.

*(This discussion will be continued in the November issue.)*

## Mechanics of Visualization

*(Continued from page 15)*

gaslight paper, such as Velox, Rexo, Cyco, and so on. The best formulae to use will be found in each box of lantern-slide plates.

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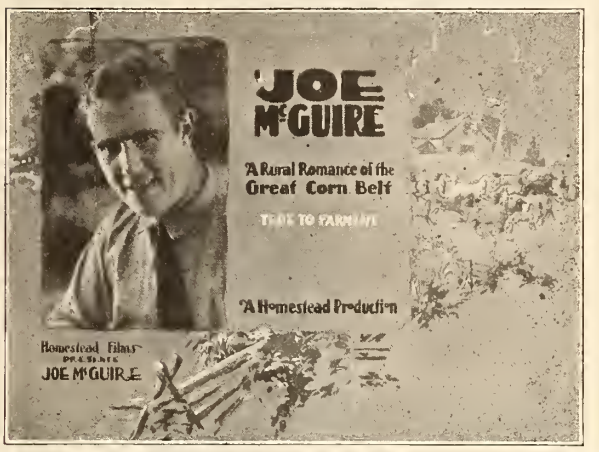



Care should be taken to secure thorough development; beginners often make the mistake of under-developing their slides, the necessary density being obtained by over-exposing. The result is flat, foggy-looking, gray slides of poor quality. Furthermore, exercise the utmost care in the handling of slides in the dark-room, to ensure clean work. After fixing in the usual manner, wash for 10 to 15 minutes in running water, and wipe the surface with a piece of wet absorbent cotton to remove grit and dirt. The slides should then be placed in a rack to drain and dried in a current of air, taking care that all spots of water are removed from the film, otherwise in warm weather drying marks are liable to be produced. After drying, the slides should be examined in the lantern, and any unsuitable ones rejected. This is the only way to test slides, though by practice it is possible to judge roughly the probable appearance of the screen image by examining the slides when held at an angle against a sheet of white paper.

If the negative used for printing is free from blemishes, no dust is allowed to settle on the slide during printing, and grit is removed from the surface after washing, no spotting of the slides will be necessary. It should be the aim to eliminate spotting as far as possible. In case any spots or markings have to be filled in, this may be done with the aid of the spotting colors and spotting brushes sold by the usual photographic supplies dealer, or, in the case of toned slides, with Velox water colors, or a mixture of the two. The colors should be matched when looking through the slide, supporting it against a window or on a retouching desk, or by holding it at an angle against a mirror. Keep the brush as dry as possible and build up the color by several applications rather than by one stroke of the brush.

In order to protect the slide and prevent the film from absorbing moisture in damp weather, which causes "dewing" or the condensation of moisture on the cover glass when the slide is heated in the lantern, the slides should be varnished with a lantern-slide varnish. This may be applied cold to the slide, which has been previously heated to drive out all moisture and allowed to cool.

Masking is the most important operation, and, just as when trimming a print, at this stage the composition of the finished picture is determined. As a general rule to which exceptions are rare, the shape of the mask should be rectangular, and only in special cases should circular or other shapes be employed. The portion of the subject desired is first outlined by means of lantern binders on the film side of the slide, the remaining space being filled in to the edge with binders also. If preferred a suitable mask may be cut from a piece of black paper. In all instances the borders of the masked-off picture should not be too near the edge of the slide, otherwise some of the picture is apt to be cut off by the slide-carrier in the lantern. The standard-sized mat opening for motion-picture projectors or stereopticons is 3 inches by 2¼ inches. After masking, a white spot should be placed in the lower left-hand corner when holding the slide so that it appears in the hand as it would appear on the screen. This spot serves as a guide to the operator when inserting the slide in the lantern. Instead of the white sticker, a red binder may be used for binding the lower edge of the slide.

After masking, the slide is bound in contact with a plain sheet of glass or a "cover" glass. Spoiled slides may be readily converted into cover glasses by immersing in hot soap and water. Cover glasses may also be purchased in quantity, ready for use. The slides may be bound either by means of short strips of black paper coated with adhesive or with a long continuous strip.

When binding with short strips, first moisten the strip on both sides by means of a damp sponge and lay face up on the table. Place the edge of the slide and cover glass in the center of the strip, and, after pressing thoroughly into contact at the edge, press down on each side. After binding the opposite edge, the ends of the binder should be trimmed and the remaining edges of the slide bound in a similar manner.

When binding with the continuous strip, lay the moistened strip face up and roll the slide along it so that the center of the strip adheres to each edge. Now lay a clean cloth over the forefinger, bent in the form of a groove, and pass the finger around the slide, thus pressing the strip into contact on both sides.

The Eastman Kodak Company, Rochester, N. Y., has published an excellent little monograph entitled, "Lantern Slides: How to Make and Color Them." For further and more explicit information regarding all phases of lantern-slide making, one should turn to that publication, which is to be had for the asking.

## Approved Films and Their Sources

*(Continued from page 17)*

start rumor that sun is to be married, which results in much worry about nothing.

**Where Do the Reindeer Go in Summer?*** Reels, 1. Producer, Swedish Biograph; exchange, Hamilton Film Corp. Remarks: When moving to summer camp, each Lapplander picks out his own reindeer by mark on ear, putting up tent, hundreds of reindeer crossing fiord, following leader, arriving at summer pasture, scenic views of mountains.

**Nature Lover's Rambles: Urban Popular Classics, No. 161.*** Reels, 1. Producer, Kineto Co. of America; exchange, W. W.


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Hodkinson. Remarks: No subtitles. Scenes of animals in the country—cows, horses, ponies, sheep, pigeons and other birds, spider spinning net, snails, hen and chicks, pigs, butterflies, ducks, geese, frogs, ants, puppies, caterpillars, hedgehog, bees, pheasants, kittens, birds in nest, dogs.

**The Fish-Hawk at Home.*** Reels, 1. Producer and exchange, National Non-Theatrical Motion Pictures. Remarks: Views of the whole fish-hawk family from the time the eggs are laid until the time the young are old enough to take care of themselves. Pictures taken on Gardiner's Island. Mother-bird entering her nest, fresh-laid eggs, chicks coming out of shell, feeding the young; mother stands over young with outspread wings to shield them from sun, sometimes as long as five hours; young birds trying its wings, father fish-hawk provides family with fresh fish.

## HEALTH FILMS

### Recommended for Supplementary Classroom Instruction

**Your Mouth.*** Reels, 1. Producer, National Mouth Hygiene Asso.; exchange, Graphoscope Service Co. Remarks: Heath is priceless, setting-up exercises, digestive system automatic except chewing machine, teeth are tools, grind food, breed germs if decayed, removing particle from tooth and "incubating" it, germs multiply into millions, billions of germs hatch in unclean tooth cavities, toothache, abcess, rheumatism, heart disease; prevention, healthy foods, clean teeth as carefully after meals as the table ware, mouth wash, silk floss, brushing, preventive dentistry, Forsythe Dental Infirmary for Children.

## BIOGRAPHICAL FILMS

### Recommended for Supplementary Classroom Instruction

**Thomas Jefferson. Urban Popular Classics, No. 298. Great American Statesmen Series.*** Reels, 1. Producer and exchange, Kineto Co. of America. Remarks: Birthplace at Shadwell, Albemarle Co., Va.; William and Mary College, Williamsburg, Va., from which he graduated; scenes depicting his life, achievements, and influence upon history; drawing up the Declaration of Independence, which Congress adopted on July 4, 1776, photographic reproduction of document, Independence Hall, his home and grave in Montecello, Va.

## GEOGRAPHICAL FILMS

### Recommended for Classroom Instruction

**Hong Kong and the Pearl River.*** Reels, 1. Producer, Burton Holmes; exchange, National Non-Theatrical Motion Pictures. Remarks: Hong Kong harbor, the Peak, Hong Kong hotel, Victoria, a British city; rickshaw ride through the city, modern and oriental life, wonderful seaport, results of British enterprise, view of harbor with accelerated speed, rickshaw paths wind down to city from Peak, tramway trip down from Peak giving views of city and harbor, trip to Canton on Pearl River, "Bund," half a million in boat city.

**Germany and the River Rhine.*** Reels, 1. Producer, Burton Holmes; exchange, National Non-Theatrical Motion Pictures. Remarks: Across the North Sea, Bremen, Statue of Frederick the Great, Opera-Platz, Lust-Garten, the Linden, Frederick-Strasse, royal palace, statuary, German children, Munich, fountains and gardens, Hall of Fame, colossal figure of Bavaria, River Ache, great rock of the Lorely, Brachenfels, upstream past castles, fortress of Pflaz, vineyard, Rheinstein, Rudesheim, Bingen, Porta Nigra at Treves, valley of the Moselle, quaint villages, streets, and characters.

**Bangkok, the Royal City.*** Reels, 1. Producer, Burton Holmes; exchange, National Non-Theatrical Motion Pictures. Remarks: Ascending the river, Menam, rice staple food of nine million subjects, grinding rice, system of waterways, ships from all parts of the world, Royal Customs of Siam, "Broadway" of Siam, types, bridges, only the military wear European dress, Big Swing, public buildings, plazas, domed Throne Hall, Royal Audience Hall, King's palace, palace guard, royal gates high that royal elephants may pass, soldier drill, royal navy, first motor meet ever held in Siam, officials of royal household, royal body guard, Rama IV arrives.

**Kineto Review, No. 106.*** Reels, 1. Producer and exchange, Kineto. Remarks: Floating cities of China to Samoa, Hankow, ruins, up the Yankste River, the Tan-min or inmates of river boats, Canton river scenes, traders; Samoa, partly owned by U. S., thatched homes, natives, dug-outs, children, racing and other water sports, American Consulate, copra industry, native climbs a cocoanut tree, removing the hulls and dry cocoanuts in sun, copra shipped to soapmakers, unique method of sending mail to shore, customs, dancing.

**Strassburg Redeemed.*** Reels, 1. Producer, Burton Holmes; exchange, National Non-Theatrical Motion Pictures. Remarks: Street scenes, capitol of Alsace; Lorraine, national costumes, statue of Gutenberg, Benjamin Franklin tablet, Kleber Square, suburban villas, modern houses, art museum, University of Strassburg, statue of Gothe, palace of former emperor, great Cathedral, panoramas from spire of cathedral.

**From the Bay of Fundy to the St. Lawrence.*** Reels, 1.


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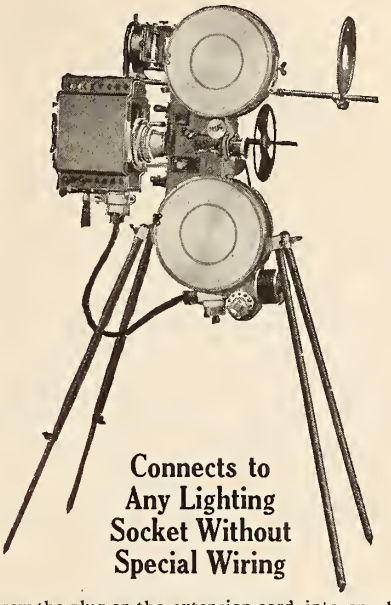

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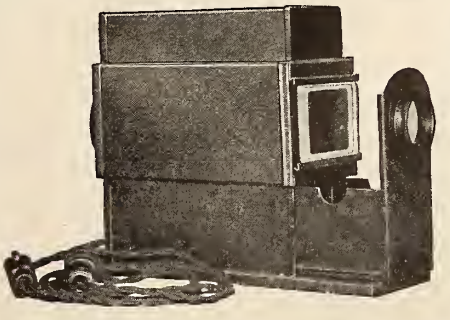

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Producer, Burton Holmes; exchange, National Non-Theatrical Motion Pictures. Remarks: St. Johns, Reversing Rapids of St. Lawrence; New Brunswick, Fundy tide, Montgomery Falls.

**Netherlands and Their People, Part 1.** Reels, 1. Producer, Haghe Film Corp.; exchange, Community Motion Picture Service. Remarks: The Zuyder Zee, Port of Amsterdam, farming country of the Netherlands, making butter and cheese; Alkmaar, largest cheese market in Holland, making famous Dutch butter, hygenic methods employed; Holland honeycombed with canals, herring packed for export.

**The Buried City.** Urban Popular Classics No. 167.* Reels, 1. Producer, Kineto Co. of America; exchange, W. W. Hodkinson. Remarks: Story of the destruction of Pompeii, showing ruins of the one-time beautiful city.

**Algerian Contrasts—Urban Popular Classics, No. 170.** Reels, 1. Producer, Kineto Co. of America; exchange; W. W. Hodkinson. Remarks: City of Algiers from waterfront, French section of city, mosques, Statue of Duc de Orleans, horse racing; Kasbah, the old Arab section, narrow and mysterious streets, market place, children, sheep market, traveling musicians, studies in types and faces, washing, preparing food.

**Netherlands and Their People, Part 2.** Reels, 1. Producer, Haghe Film Corp.; exchange, Community Motion Picture Service. Remarks: Wives and daughters of fishermen making nets, market gardening district, grape-houses, bulb fields, hyacinth and tulip fields; Province of Zeeland, a Zeeland farm, sugar beets chief product, work-horses on exhibition, reclaiming the Zuyder Zee, moors opened for cultivation. The Binnenhof near Hague where royal family lives, Queen on way to open Parliament, sea gulls on lake in park; Amsterdam, a popular city, Royal Palace, Rembrandt's house, sailors quarters.

**Netherlands and Their People, Part 3.** Reels, 1. Producer, Haghe Film Corp.; exchange, Community Motion Picture Service. Remarks: National Industries, making wooden shoes, pipes from native clay, tobacco market, making candles, diamond cutting, everybody rides a bicycle; Province of Triesland, Trisian cattle; Province of Groningen, cattle and horses, wheat fields; Province of Drentk, flocks of sheep, cutting peat for fuel; other provinces where farming is main industry.

**Netherlands and Their People, Part 4.** Reels, 1. Producer, Haghe Film Corp.; exchange, Community Motion Picture Service. Remarks: Town of Delft, picturesque canal; Utrecht, one of oldest towns in Holland; Middleburg; Giethoorn, a miniature Venice; the Queen, Prince Henry, and Princess Juliana on a visit to Giethoorn, ancient game of "Waving the Banner"; Shiveningen, famous summer resort near Hague; skating, the national Dutch sport; wedding feast on the ice in Isle of Marken in Zuyder Zee; sleighing and sailing on ice.

(Note.—The four pictures on the Netherland listed above may be rented separately or as a four-reel feature.)

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# ABSOLUTELY SINCERE
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# POWER'S PROJECTORS

No. 515. Vol. XX. THE CINEMA, LONDON, ENG. THURSDAY, AUGUST 24, 1922

## WHAT THE OPERATOR SHOULD KNOW ABOUT HIS PROJECTOR

By C. H. DAVIES,
(Late Cine-Technical Expert, International Committee of the American Y. M. C. A.)

In the last issue I urged the need—and it is a vital one—for raising the status of the cinema operator, or as I prefer to call him, projectionist. And in so doing, I pointed out that such improvement could, under present conditions, only come about as a result of initiative movement on the part of exhibitors. I say, with a knowledge born of many years' practical experience, that the most ruinously expensive encumbrance to any picture theatre is an incompetent, careless, or discontented projectionist. He can do more harm to business in one month than an inexperienced manager can accomplish in six. Managerial incapacity may damage the prestige of a house in the long run, but faulty projection is working havoc during every hour that the house is open.

Perhaps one of the most potent causes of imperfect projection is to be found in the brevity of time allowed for care and study of the projector, the veritable heart of the system. Sometimes the "operator" is called upon to do so many jobs around the theatre that he is led to neglect his own department, but more often he is disinclined to make more than a perfunctory study of the delicate and exacting piece of machinery upon which very largely rests the success or otherwise of the screen presentment. It is in the hope that a deeper interest may be aroused in the vital functions of the cine-mechanism, and that a fuller understanding of its character may lead to greater care and better pictorial presentment, that I pen these explanatory notes.

For the purpose of my first descriptive analysis, I propose to deal with the Power's No. 6. And I make that particular selection because actual experience has proved to me that it is one of the most perfect, reliable, and durable projectors on the market, if given a modicum of care and attention. Of the "hardy" qualities of the Power's No. 6, I was afforded striking evidence during my charge of the Cinematograph Section of the American Expeditionary Force, Y. M. C. A. Thirty-five of these machines were returned to me at the Base; most of them had been either buried in the trenches or under water, and all were more or less corroded into utter uselessness. Yet after I had taken apart, cleaned, repaired and re-assembled these machines, no fewer than 32 were returned to France and Russia in perfect running order. A more searching test would scarcely be easy to find. Figure 1 gives a general "close-up" of the Power's No. 6 from the gate aspect.

**For the purpose of my first descriptive analysis, I propose to deal with the Power's No. 6. And I make that particular selection because actual experience has proved to me that it is one of the most perfect, reliable, and durable projectors on the market, if given a modicum of care and attention. Of the "hardy" qualities of the Power's No. 6 I was afforded striking evidence during my charge of the Cinematograph Section of the American Expeditionary Force, Y. M. C. A. Thirty-five of these machines were returned to me at the Base; most of them had been either buried in the trenches or under water, and all were more or less corroded into utter uselessness. Yet after I had taken apart, cleaned, repaired and re-assembled these machines, no fewer than 32 were returned to France and Russia in perfect running order. A more searching test would scarcely be easy to find**

The constancy of motion of this machine is often remarked by those who use it, and the secret of this is in the intermittent movement, which differs greatly from the method usually employed. Within a grease-tight casing the driving element revolves; a cam of hardened steel, diamond in shape, which engages the pins of a cross mounted on the end of the intermittent spindle. The cross and pins are cut from one block of steel so that the pins remain fixedly in precise relation to the cam. The motion of cam and cross is so smooth and devoid of friction that it is almost noiseless, and the travel of the film is not only more rapid but there is less strain on the perforations than with many other types. Careful study of this movement by means of Figs. II and III will result in a clearer understanding of the chief function of a projector.

Second only in importance to the intermittent movement is the film feed, and an intelligent grasp of the principles underlying this will go far to minimize the chances of trouble while running. It will be understood, of course, that the purpose of the intermittent sprocket is to transmit the movement of cross and cam to the film in order that its travel may synchronize with the operation of the shutter. But the important work of the top and bottom feed sprockets is not usually so well appreciated. The condition of the top feed sprocket and its relationship to its rollers governs the feed to the intermittent action, and perfect engagement of the film is a *sine qua non* of "sweet" running. Adjustment of the gate springs to the exact pressure necessary to ensure smooth passage of the film without putting strain upon the edges of joints is a point calling for careful study. Films vary not only in thickness, but also in condition, and the extra trouble of adjusting the pressure to the film is well worth the while; it is not difficult, and it makes for good results on the screen.

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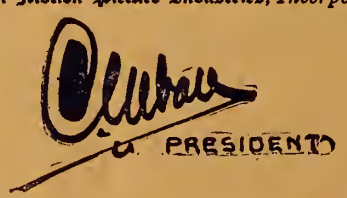


**Irvington-on-Hudson** **New York**

# MOVING PICTURE AGE

VOL. V
NO. 11

NOVEMBER
1922

EDITORIALS should play an important role in the service rendered by any authentic publication. Based upon facts and opinions contributed from every geographical section, and with no occasion for bias, these reactions are intended to furnish practical assistance to the user of visual aids. This issue treats editorially a number of subjects that must be considered by every worker in visual instruction—subjects that involve support of principle or economy in expenditures; and every issue contains similar editorials. Give them an opportunity to serve you—read them.

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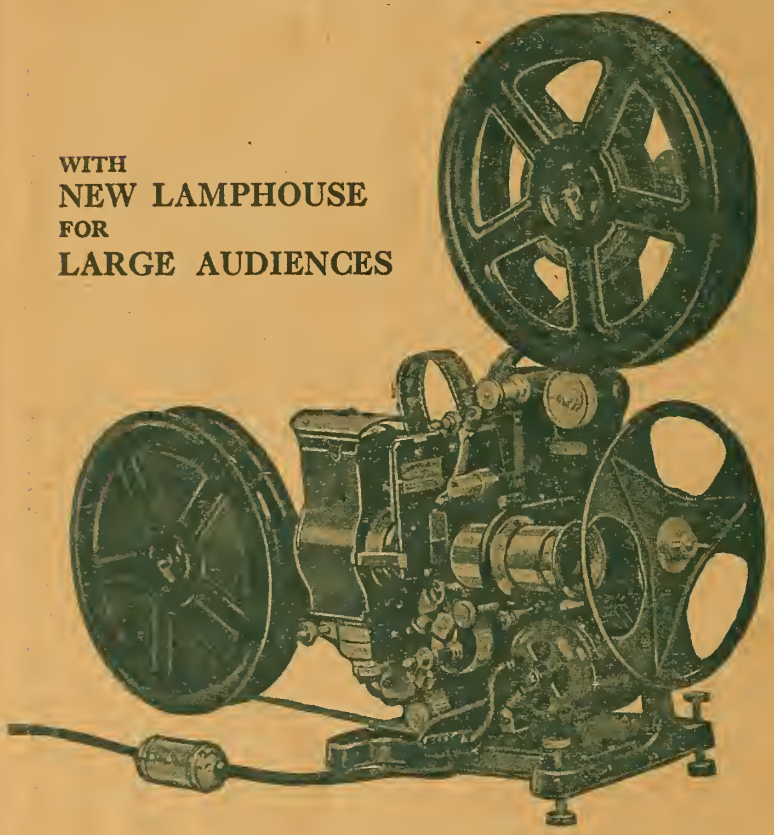

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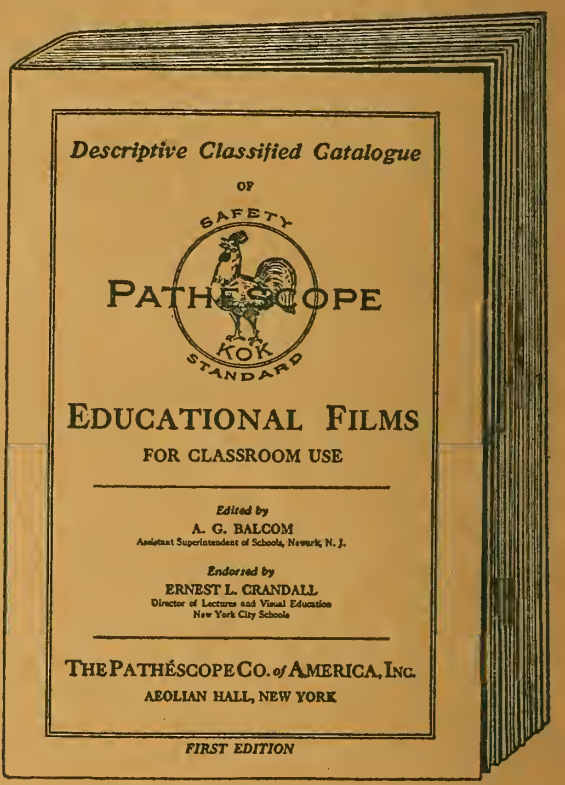


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# MOVING PICTURE AGE

*A Monthly Publication Devoted to the Interest of Visual Instruction*

**Publication Office: 418 South Market Street, Chicago, Illinois**
**EDWARD F. HAMM, President; WILLIAM EASTMAN, Vice-President;**
**WILLIAM C. TYLER, Sec.-Treas.; WALTER B. PATTERSON, Manager**

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# A Chat with the Editor

IT gives me particular pleasure to call your attention to the major contribution in the department of the National Academy of Visual Instruction, entitled "Visual Education in the Los Angeles Schools." Miss A. Loretto Clark, in charge of that work, and the author of this contribution, has taken up this work in a uniquely constructive way that is attributable both to her own personality and to the spirit of those in back of her visual-instruction activities. Her first step was to take a trip to the Atlantic coast, stopping at the various principal cities and studying the plans of visual instruction employed in the different school systems. She thus acquired a first-hand knowledge of methods now in use that is not possessed by many visual educators of vaster experience in this work. Miss Clark approaches the Los Angeles problems of visual instruction with sound training plus an enthusiasm that makes nothing impossible. As a Contributing Editor of MOVING PICTURE AGE Miss Clark has been unusually helpful with practical suggestions for better serving the subscribers; preparation of the book reviews for the October number, and the appearance of Superintendent Garwood's N. E. A. address in this issue, are both attributable to her suggestions. Her contribution itself will perhaps give you the best idea of Miss Clark's work.

✣

The contribution by Superintendent Garwood, which was presented at the Boston session of the National Education Association, will prove interesting to those who were unable to be present at that session. It is amusing to note the increasing amount of space and time devoted to the subject of visual instruction—in spite of the protests of those who prefer the old ways, and those who are suspicious that propaganda prompts such activities.

✣

I would like to call the attention of the commercial concerns to the opportunity each one, whether an advertiser or not, has to run notices of his activities in the department entitled "Gossip-Gathering on Film Boulevard." Several companies have taken me at my word, and send in a news item whenever they acquire new subjects, or improve their product in various ways, or have any news that would interest users of visual aids.

This department was established solely for the benefit of the commercial man who had some real news to put before the people on this field; it is not a mere publicity column, and all items are scanned with a view to using only the substance of the item. Although absolutely no publicity is permitted in the regular news columns of the magazine, this department takes care of the concern that has news both interesting and valuable to the reader.

✣

Let me ask the forebearance of those who have written to this publication's Technical Editor and have not received immediate replies. Letters to Mr. Lescarboura are necessarily handled by him after his regular daily duties, as Managing Editor of the *Scientific American,* are completed; and the limitations on his outside time make it sometimes necessary to handle MOVING PICTURE AGE correspondence by groups of letters rather than answer each as it arrives. Mr. Lescarboura will do his best toward making early response to all technical questions from subscribers.

THE EDITOR.

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# EDITORIALS

IN THE OCTOBER ISSUE APPEARED an editorial discussing a plan for examining non-theatrical films and listing in Moving Picture Age those that accorded with certain predetermined standards. We stated that this project involved too much labor and expense to undertake unless there existed an urgent demand for such a service, and asked that those who considered the plan feasible would communicate with us to that effect.

The response to date has been so slight as to indicate that subscribers are not particularly interested in the plan—unless it be that the average reader thinks that editorials are to be written but not read. The readers who have written to us on the matter have been unqualifiedly in favor of this reviewing service, but the limited number of letters received is not sufficient to warrant a beginning of the work.

We shall leave the matter before you for another month, thus allowing a liberal amount of time for communications from others who may have overlooked the October editorial or have postponed writing. It will be far easier for Moving Picture Age, as far as expense and labor are concerned, to decide that such a service is not needed, and forget about it; but the constant appeals made to us for sources of clean films would indicate that the non-theatrical exhibitor is not content with the present situation. So we leave the question open for your final decision.

REPEATED SCREENINGS OF EDUcational films have only verified an opinion formed when we first reviewed a film of this type. That subject consisted principally of diagrams, both still and animated. The only objectionable feature of the film was that, when at certain points we wished to analyze diagrams and define the principles from which they derived, the film perforce must jump to the next diagram and leave us either to drop the point that needed more study or wait until the film was run through and could be rerun. And here is the opinion, which grows stronger every time we review an educational subject: *Educational motion pictures can never be used with the greatest success until projectors are so mechanically flexible that the film can be stopped, run backward or forward one frame at a time, or held on one frame for at least five minutes without danger.*

We have listened to claims that the use of educational films does not require the stopping of the film, and have endeavored to give the arguments due weight. But the more we examine these assertions, and the more we investigate the situation from the point of view of both the teacher and the pupil, the stronger we believe in the necessity of absolutely flexible film projectors. Classroom time is too valuable to be wasted in running a film twice to accomplish a second showing of a certain scene, although it is essential to the work that that scene be rescreened in some way. If extended comment on one particular feature is necessary the instructor will wish to make it with that scene held immobile before the class; if he wishes to contrast two scenes it will be best to show one as a "still" and the other similarly, rather than trust to the nimbleness of the children in recognizing through his hasty descriptions the scenes in point when the film is being run at the usual speed.

The inflexible film projector is not in harmony with the high technical standards of American machinery manufacturers. Surely projector engineers do not confess themselves unable to solve this problem, and yet the flexible projector is not found in the stock in trade of many a projector salesman. Where is the complication? Is it that the customer wants a flexible machine but can be argued into accepting one that is inflexible; or is there no demand for a machine in which the film can be stopped with the light on? Naturally we cannot ask the manufacturer to fill a demand that hasn't existed to his knowledge.

This editorial may be construed by some interests as favoring certain commercial concerns and opposing others. It is intended only as a stimulus to every manufacturer of projectors, no matter what claims he makes for his machine. It is apparent to the foresighted manufacturer that he must keep his product abreast of, and preferably a step ahead of, the times in order to be truly successful. There is no such thing as a perfect projector, although such claims have been presented to us seriously; and if such a millennial product did exist, the bunglings of some inexperienced purchaser would provide the stumbling-block. Therefore, the attitude of the most progressive projector maker will be, "How can I strengthen or change my product so that it will serve every reasonable need of the purchaser, and thus lead the field?" rather than, "Ah, what a perfect projector is mine! It *could* not be improved!" He will want to *anticipate* the customer's demand for greater flexibility of projection, rather than *wait* until the other fellow has achieved the feature of flexibility and thus has the inside track to new business.

Flexibility is only one feature in the matter of dominating the projector field. There are other simple improvements that would make machines eminently desirable if they were incorporated—the little refinements and conveniences that often swing the sale when other items are about equally balanced. The customer will do wisely to demand the completely equipped and competent projector; and the wise manufacturer will do his part without being told.

IN DEALING WITH VARIOUS phases of the field of visual instruction, one happens frequently upon an attitude that militates directly against a satisfactory degree of progress in the work. This attitude, displayed by certain educators and certain religious workers, is that schools or churches, being institutions of public welfare, are objects of charity; and that business concerns should either furnish materials without charge or at least allow these institutions an appreciable reduction in rates.

We have every sympathy for the religious or educational institution that finds its visual-instruction efforts hampered because of financial problems. We know that such a situation will be found at institutions in every section of the country, due partially to the unstable conditions of the post-war period and partially to the unenthusiastic reception too often given the financial appeals of the church or the school. On the other hand, we know of many welfare institutions in this predicament that have put themselves on a sound and even liberal financial basis through the exercise of a little ingenuity and considerable hard work—and have found that their struggle was more than justified by the finer, more effective efforts then possible in their visual instruction. And we are analyzing the harmfulness of the alms-giving attitude because of the damage it does, and because the alternative—the attitude of earning what is sought, and being beholden to no man—may be taken up and applied as soon and as thoroughly as is desired by any.

Usually the first thought of a pastor or educator, when he has purchased a projector, is to economize by using free films. It is true that hundreds of such films are in existence, and it does seem a logical channel of economy when one is new to the work. What are the facts?

Like any other article of merchandise, a film is worth just about what you pay for it. The "free" film—that is, the one that costs you only transportation charges—is, with one exception, produced and distributed for advertising, propaganda, or other purposes. (The exception is government films, as typified by the productions of the Department of Agriculture; these constitute good informative material, and are without any extraneous footage.) The advertising film, while often containing excellent material, always carries its advertising message in more or less definite and lengthy form, depending upon the producer and the advertiser. The General Electric Company, for instance, puts out educational reels that are of unusual value, and the advertising is frequently confined to the briefest flash of a brass plate carrying the institution's name; and at the other extreme is the advertising reel replete with long-distance and closcup shots of an organization's factory, its officers, its product, and so on. It is evident that among such films will be found a number that prove of real value in non-theatrical exhibitions; but it is equally true that this classification includes many films that are too commercialized to be worthwhile, as well as some that are technically worthless. And so the non-theatrical exhibitor who has planned to economize by making use of only free films soon finds that his service will be unreasonably limited unless he also goes into the field of paid material for his film supply.

One of the best reasons why the church or school must be as businesslike as any individual is found in this sound axiom: *The line of activity that refuses to support its commercial interests is not worth developing from any point of view.* Let us not, regardless of our distaste for the man absorbed in dollar-chasing, forget that without the commercial stimulus there would be in existence today not one non-theatrical motion picture. To whom does the educator or

pastor look when he requires some special type of film subject? To the commercial distributor of films, for this man has a financial reason for supplying this film. The exhibitor might grow hoarse trying to get special material from the distributors of free films; unless he would use a film that included their advertising, they would do nothing.

We are acquainted with non-theatrical distributors who have been in this work for six and seven and eight years, and yet are still struggling along with meager capital and a limited supply of films. What is wrong? The principal difficulty is that the exhibitors have not been prepared to pay reasonable prices for the rental of really worthwhile films, and therefore the distributors have been forced to depend upon their existing supply because their incomes did not permit them to purchase prints of more and better films. "I know of any number of ideal non-theatrical subjects I could buy," they explain to us, "if I could only afford to make the investment. It keeps me hustling just to pay my overhead expenses." Do you begin to see why, if you want a finer assortment of films to select from, it is incumbent upon you to support the business of the non-theatrical distributor?

What is going to happen if the non-theatrical exhibitor persists in believing that good film material can be rented at from $1 to $3 per reel, and refuses to pay more? The cycle is as brief as it is humiliating. From time to time new producers of educational and religious material enter the non-theatrical field, with the serious intention of turning out a quality of product that will please the exhibitor and enhance the worth of his exhibitions. But as soon as this production unit is under way, and the first material is ready for distribution, the salesmen strike a stone wall: non-theatrical exhibitors refuse to pay more than $3 a reel for films of whatever quality! Perhaps the producer attempts to overcome this unreasonable attitude; or perhaps he cuts his prices on the theoretical basis of so enlarging his distribution that he can make a slight profit at the lower rates. But soon we find him where many of the non-theatrical film distributors are today—struggling on from day to day, his objective mere existence, to say nothing of building up his organization. Not a pretty picture, is it? But it is an actuality, and the condition exists just because too many non-theatrical exhibitors fail to recognize the inevitable ratio of price and quality.

Yes, beyond question your institution must be prepared to pay the price for a film that its merit warrants; and that usually means that additional funds must be raised for the purpose. Well, why not go to it and put the project across? If visual instruction is worth anything to your institution it is worth utilizing in such satisfactory fashion that you receive the ultimate results for your time and money invested.

Perhaps the institution is a church that can afford only $20 a night for films. Try one of these plans for raising additional film money: Conduct a community showing every two weeks, and explain before the collection is taken that the more generous the contributions the finer the picture that will be screened two weeks from that date. Or sell tickets for a series of film exhibitions specifically for the purpose of paying for better pictures. Or convince the church executive committee of the importance of the film showings both for the church members and for community use, and persuade it to make more liberal allowance for this part of the institution's activity. Or approach several of the more wealthy members of the church, show them how limitless are the possibilities of this work when the finer films can be used, and secure a reasonably small endowment that shall yet be sufficient to provide a better grade of pictures. These are only a few of the plans that aggressive pastors have found to result in an increase of working capital for motion pictures. How many of these have you tried?

And it may be that the school is held back because of scant funds. Here are a few suggestions that have operated successfully: "Sell" the school authorities on the idea that the possibilities of the projector warrant an increased fund for film rentals. Or have the children sell tickets for community showings—either for one or a series. Or sell advertising slides to the local merchants for use at the community exhibitions. Or take a special kind of collection—a "penny-a-year" collection—asking each person present at the community showing to contribute a penny for each year of his or her age.

Why not exercise enough generalship to put the non-theatrical film on the plane where it belongs? To date, in spite of severe handicaps and frank commercial opposition, the non-theatrical film has standing that may well be envied by the theatrical film; but this only serves to indicate the heights to which the non-theatrical picture might achieve were its administrators to maintain its present moral tone and also to approximate, in the recency and technical quality of such material, the theatrical standards. Why not give the non-theatrical distributor an opportunity to circulate some of the worthier material he now has, and a chance to accumulate a surplus with which he may purchase prints of the real film classics and make them available to the non-theatrical exhibitor? Why not play the game in the way that every worthwhile game should be played, and let your institution benefit accordingly? The subject will bear thought.

A RECENT SERIES OF INCIDENTS, following closely upon one another's heels, leads us to believe that January 1, 1925, is to be the date of a distinct step forward in the conduct of the entire motion-picture industry. As announced in the October issue, the Fire Marshals' Association of North America is petitioning the President and Congress to prohibit the transportation of inflammable film in interstate commerce, effective on the above-mentioned date. Also, information now comes that the International Association of Fire Engineers, recently in convention at San Francisco, passed resolutions calling upon "the Federal, state, and municipal governments to take proper steps to prohibit by law the use of the nitro-cellulose motion-picture film on and after January 1, 1925"; and the Pacific Coast Association of Fire Chiefs, convening at the same place and time, put through resolutions of identical import and with the same date of effect. And, just to indicate that the movement is truly international, note that the Bureau of Police, Paris, France, has prohibited the use of nitro-cellulose motion-picture film in places of public assembly on and after the date mentioned before—January 1, 1925.

This effort to eliminate a dangerous factor of interstate commerce will carry the hearty approval of all who are working constructively to strengthen motion-picture activities. The theatrical concerns will probably complain that slow-burning film has mechanical weaknesses that constitute it an unfeasible substitute for the more dangerous nitro-cellulose stock. That story should be told to the film laboratories, and within the next twelve or eighteen months their chemists can surely remedy the faults that are now found in slow-burning stock; and there will still be time to prepare prints upon acetate-of-cellulose stock before the projected regulations go into effect. It is unfortunate that all prints on inflammable stock must be discarded; but this loss will be comparatively insignificant if the producers read the writing on the wall and act with dispatch.

Such regulations will solve one dominant problem of the non-theatrical field. The inflammability of nitro-cellulose stock has occasioned limitations that have been met with difficulty by non-theatrical exhibitors, and in many cases have been evaded, making for an unhealthful condition. The safety-standard concerns, always having used slow-burning stock, have never been handicapped by fire regulations. One producer of standard-width films saw the light early and has brought out all of his material on slow-burning stock; he will now reap the benefit of his foresight. Several other non-theatrical producers have recently turned to production on the acetate-of-cellulose stock, and of course these concerns have nothing to fear. One manufacturer of projectors, previous to this general acceptance of the slow-burning film, pledged himself to the safer type of film, and the conversion of some of the non-theatrical producers to slow-burning stock may be credited to this manufacturer. And one well-planned national producing organization, now just entering the field, is using only slow-burning film stock.

In the event that such legislation is passed the small non-theatrical distributor will be severely hit, as many of these have purchased their prints and do not have the negatives. It seems to be a case where one group must suffer through legislation that will be beneficial to the majority. The foresighted non-theatrical distributor will see the advisability of only renting any nitro-cellulose material he distributes, lest he be left with prints the use of which is contrary to statute. Naturally this has no bearing upon the purchase of slow-burning material, which could never be outlawed.

The movement is right; it is the only reasonable answer to the problem of the fire hazard in films. The step to outlaw inflammable films should be, and will be, supported by every right-minded citizen.

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# *The* PEDAGOGY *of* VISUAL EDUCATION

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[Tbis paper, given by Mr. Garwood before the Boston session of tbe National Education Association, is one of a number of competent writings whose publication has been requested by readers of this publication. We find pleasure in devoting space to material for which there is such a desire.—The Editor.]

AN UNSCIENTIFIC presentation of subject-matter never produces results commensurate with the time and effort expended. In these days when measuring tests are becoming general and schools of pedagogy are flourishing, it behooves school people everywhere to stop, look, and listen before finally deciding upon a set program of educational endeavor. If purposeful teaching is to be the order of the day as exemplified by the modern methods of instruction, a basis of presentation must be laid along natural lines; mental processes must be ascertained; the action of the mind must be studied in connection with impressions and expressions; and, above all, the child must be contemplated from the viewpoint of his actions and reactions.

In presenting subject-matter to children one must keep in mind, always, the probable interpretation that will be put on the printed page or on the spoken word. Language, as a vehicle of thought, either quickens the imagination or else engenders feelings that have previously been experienced. A great writer with perfect command of language may be able to depict with accuracy the feelings that he enjoyed amid some ancient ruin. A pupil while reading his description would at the best but meagerly interpret the spirit of the language; however, he can be greatly aided by the use of pictures, with which he may silently view the scenes described and partially enjoy the feelings of awe and solemnity that crept over the writer while narrating his story.

Those of you who have read, preferably aloud, Hamlin Garland's "A Daughter of the Middle Border," enjoyed his descriptions of the Middle West in proportion as you had previously experienced the beauties of a snow-capped mountain, or listened to the gurgling laughter of the waterfalls, or recalled the freshness of a morning in camp life, or listened to the patter of rain on the tent flaps. If these things had been within your experience, each line of that great story of the Middle West would have called up repeatedly your mental images, your feelings of tender pathos. The beauty in this book lies in the elevation to which Hamlin Garland has raised motherhood, wifehood, and babyhood, and yet he would not have gotten his story across so wonderfully well had he not placed as his frontispiece the picture of his greatly loved mother, the pioneer daughter of the Middle West, in whose kindly face could be seen all the beauties called forth by that magic word "Mother," and also the picture of his charming wife, representing the newer daughter of the Middle West, and, a little on, the picture of his two daughters, first in their early babyhood and later in their young womanhood. These four pictures aided the reader in a large way to interpret the printed page in the spirit the author intended.

Many of you have read "Main Street" and have taken part, no doubt, in heated discussions as to its merit, but none of you enjoyed the reading of this volume except as you were able to compare the Main Street of Sinclair Lewis with the Main Street in the little town in which you were born and raised or in which you had spent much time as a visitor. You interpreted the language of the printed page and appreciated the scenes of the gopher town and enjoyed the descriptions of the town folk in proportion as you had experienced these things within your own lifetime.

You have read Theodore Roosevelt's letters to his children. To my mind a finer piece of pedagogy for the teacher has never been written. When he wrote to his children—then aged four an six—he let the picture language tell the story. He put himself as nearly as possible in the place of the little child, and drew the pictures of animals and birds and scenes that came within the compass and experience of the children. He, the great master of the English language, knew only too well that his letters to his little people would be enjoyed and properly interpreted only in so far as he was able to have them call up in their immature minds the pictures and experiences previously enjoyed.

When your copy of the National Geographic Magazine comes to your desk you remove the wrapper promptly, knowing full well that from cover to cover this magazine carries illustrated stories that are gripping. The language it uses is interesting indeed, coming as it does from specialists in particular lines of endeavor, but, fine as the descriptions are and wonderfully elucidating as the language always is, you would not manifest and maintain that keen interest that you all have to a high degree, were it not for the copious illustrations. Here again language, as a vehicle of thought, only partly conveys the intended meaning, while, with the aid of many pictures of peoples and places, one is better able, by far, to comprehend the manners and customs of the people of the world, and to form correct and lasting impressions of the phenomena of nature.

The above is all given for the purpose of calling attention to the fact that language and pictures must go together if we are to have the pupil grasp and hold the ideas contemplated by the subject-matter presented from grade to grade for their consideration. If the mind is to react in a favorable way, we must, in my judgment, follow more closely than heretofore the principles laid down by Comenius more than three hundred years ago in his "Orbis Pictus" or "The World Illustrated," in which he stresses the idea that words and pictures must go together. If we are agreed that Comenius was right in his pedagogy of comprehension, we must agree also that we have been negligent indeed to a very high degree in using to the fullest extent a great mass of helpful material as aids and helps in learning. The pedagogy of visual education, it seems to me, lies chiefly along these lines.

The subject of composition in connection with the teaching of language is receiving more and more attention each year. Educational journals and school magazines everywhere are devoting much space to the development of a freer expression upon the part of the school children. An examination of one hundred compositions, taken at random from the fourth to the eighth grade in almost any school in this country, would reveal the fact that children are lacking in ideas. They are asked to write compositions about things they have not seen and to relate experiences they have not had. For instance, the subject of volcanoes might be assigned for composition. Children might read much upon the subject, and most likely would turn in papers uninteresting and untrue to fact, but the same children in the study of volcanoes, with the privilege of silently contemplating through the eye of the stereoscope the great havoc wrought by these natural forces, or viewing with delight and discernment the story as revealed by the slide and reel, would be likely to turn in compositions in which the fullest comprehension of the whole subject would be plainly apparent. Whether it be a study of volcanoes, of mountain passes, of the historic ruins of ancient times, or the study of trees, or what not, the all-important thing to keep in mind is the fact that children comprehend, or rather sense, the correct notions of things when they see them in their naturalness.

In discussing the pedagogy of visual education it is next to impossible not to mention, in passing, the material essential for carrying out the program planned. After a study of more than

three years of the whole question of visual education, particularly that part of it referring to the methods of instruction and the pedagogy pertaining thereto, the speaker recommended to his superintendent that visualization equipment should be purchased and used in the order of its importance for instructional purposes as follows: (1) the stereograph; (2) the slide; and (3) the reel.

The stereograph presenting the still picture, with the third dimension included, has in it that element of interest and truthfulness that tends to make first impressions correct impressions, and since first impressions, we are led to believe, are most lasting, it is essential that truthfulness shall prevail in so far as it is humanly possible. The stereograph, on account of its flexibility of use in the classroom and due to its absolute adherence to truth, is eminently the outstanding material for accentuating the course of study. The slide, although lacking the third dimension, is chiefly of value for reviewing purposes and follows closely the stereograph in whetting up the power upon the part of the child to concentrate along specific lines and on specific subjects. The reel, for purposes of arousing new interest and accentuating special subject-matter, particularly where movement of peoples and things is essential, is most valuable, but for purposes of daily classroom instruction, where definite and detailed notions of things must be fixed, and where a power of concentration must be developed, the still picture as presented by the stereograph and slide is imperative.

Who of us can forget our first impressions when beholding for the first time through the stereoscope scenes of ancient ruins and snow-capped mountains, of cotton fields, of rice fields under cultivation, or great harvest fields of the prairies being stripped of their grain? To our young minds these revelations were a joy and a delight. They made it possible for us to sense the beauties of nature and to appreciate to the full the great activities of agriculture. Not being able to behold these things in their natural state, what a blessing it is that we can have them brought to our schools and libraries where in silent contemplation we can have our imaginations richly aroused and our sense of realities greatly strengthened!

In the language of Oliver Wendell Holmes, as he sits in his easy chair with a stereoscope in his hands—

> Oh, infinite volumes of poems that I treasure in this small library of glass and pasteboard! I creep over the vast features of Rameses, on the face of his rock-hewn Nubian temple; I scale the huge mountain-crystal that calls itself the Pyramid of Cheops. I pace the length of the three Titanic stones of the wall of Baalbec—mightiest masses of quarried rock that man has lifted into the air; and then I dive into some mass of foliage with my microscope, and trace the veinings of a leaf so delicately wrought in the painting not made with hands, that I can almost see its down and the green aphis that sucks its juices. I look into the eyes of the caged tiger, and on the scaly train of the crocodile, stretched on the sands of the river that has mirrored a hundred dynasties. I stroll through Rhenish vineyards, I sit under Roman arches, I walk the streets of once buried cities, I look into the chasms of Alpine glaciers, and on the rush of wasteful cataracts. I pass, in a moment, from the bank of the Charles to the ford of the Jordan, and leave my outward frame in the arm-chair at my table, while in spirit I am looking down upon Jerusalem from the Mount of Olives. . . .

Yes; to my mind, language and pictures must go hand in hand, If teaching is to be purposeful, impressions must be made naturally and effectively. If it is true that most impressions from which ideas are formed come by way of the eye, then we must, I take it, accentuate, more than ever, instruction through vision.

# *Book Reviews*

THE MORALS OF THE MOVIE. *By Ellis Paxson Oberholtzer, Ph. D., Litt. D.* 196 pages and appendix. Penn Publishing Co., Philadelphia, 1922.

The writer, for six years a member of the Pennsylvania State Board of Censors, is qualified to speak on the subject given if anyone is. On the basis of the work that Mr. Oberholtzer's position included—such as criticizing films according to clearly defined standards, and reconstructing objectionable films so that they might in the new form be shown in Pennsylvania rather than be prohibited entirely for that state—I would say that we are warranted in taking Mr. Oberholtzer's opinions of the motion picture as the most reliable and unbiased thought obtainable on this topic. The opinion of producers and distributors is worthless for obvious reasons; the reactions of the average motion-picture devotee are too indefinite to serve as foundation for investigation; and final analysis inclines one to pin his faith to Mr. Oberholtzer's calm, competent discussion. As he puts it, in the Preface: "However it may all be—and I care not much what the final judgment shall be as to my own case—I have wished to set forth the situation with reference to the evil note in film with only justice and truth."

The first chapter, "Does the Moving Picture Move?" is a discussion as to whether or not the character of American motion pictures has shown the degree of progress that should be apparent in any rapidly growing industry or profession. To summarize this chapter, Mr. Oberholtzer advocates that a firmer foundation be built for the motion picture, upon which the industry may grow substantially and properly. The second chapter is devoted to sex pictures; and this is nothing more nor less than a delineation of the facts with which he has had to deal in the work of censorship. Such incontrovertible evidence must both amaze and convince to the contrary the citizen who believes that censorship is a non-essential of our national or state governments. And Chapter III will but substantiate the effect of the preceding chapter.

"Children in the Picture House" is the title of the fourth chapter. This section should be read by every parent and other person interested in the welfare of our American children. I have known, as have most of us, of the conditions treated in this chapter; but the thought is driven home with real emphasis when Mr. Oberholtzer puts into competent words a situation that had been hitherto comfortably vague to us. After all, why should we continue to maintain elaborate institutions of education if the child's recreation is to continue to tear down the girders of the mentality being so carefully builded in the school?

The fifth chapter is "The Judgment of the World": an analysis of the steps taken by the principal countries of the world to protect their citizens from the ravages of the uncontrolled motion picture. This chapter will be seized upon gladly by the advocate of censorship, for it certainly indicates that some form of censorship has been found necessary in a convincing number of foreign countries. Chapter VI discusses the various American censorship boards, and the information given is of distinct value to the proponent or the opponent of censorship. With the reading of this chapter one realizes certain difficulties that appear in the operation of this type of film control.

Chapter VII, "The Attitude of the Industry," is particularly significant for its exposure of the National Board of Review. Few do not know that the motion-picture industry has fought censorship at every turn; but many of the better-film advocates—principally club women—throughout the land, will be enlightened by Mr. Oberholtzer's description of the National Board of Review as "a mere blind, a ruse to beguile film reformers, particularly organizations of women, who have so real and steadfast an interest in the character of picture exhibitions for the sake of their children. . . . There is no penalty attached, nor is any enforceable, if the 'orders' of the Board are not obeyed. In short, the inspection is practically a farce, and as such cannot be patiently considered as a factor in any classification and appraisement of the value of effective ways and means of controlling the film situation in America. . . . We can end where we began with the observation that the so-called National Board of Censors, or Review, whatever its name, is one of the industry's sandbags to fell measures which are devised for the purpose of putting light and goodness into its soul."

"The Picture in Politics," the final chapter, paints a sorry view of the administration of censorship boards under our system of political appointments. Some of these facts may account for the dubious success of certain censorship boards; they undeniably substantiate Mr. Oberholtzer's plea for a federal board that shall pass upon all films before they are admitted to interstate commerce.

The appendix lists the standards of the Pennsylvania board, the censorship laws of several states, and the resolution of Senator Myers, of Montana, for an investigation of the motion-picture industry.

This book is only for those who are not content with the present status of the film and the conduct of its industry. It did not arouse me to indignation; my contact with the film game is so constant, both at the exchange and in the theatre, that new heights of disgust and wrath are not readily attainable. If this writing spurs onward the movement for federal control it will have served its purpose. Incidentally it will, I hope, convince many persons that the well-chosen censor is a citizen undertaking a most difficult task, and that he should be given cordial support in spite of the subsidized voices that deride him. Censorship is not a final or perfect answer to the film problem; but the intelligent citizen will advocate a movement that at least partially solves a difficulty until he has found the perfect solution.

MILTON FORD BALDWIN.

These frank personal reactions on certain worthwhile educational films are worth the scrutiny of every visual educator and producer

# ASK *the* EDUCATOR!

THE EDITOR

## INSTALMENT III

IN furtherance of this series of opinions on the educational film, we come to the contribution submitted by H. S. Upjohn, County Assistant Superintendent of Schools, Los Angeles, California. He has selected as the most effective pedagogical film material the "Civic Series" (thirteen reels, Wythe Film Corp.), used for civics courses. Seventy-five per cent of this material was action, and the remainder subtitles. The subtitles were generally competent, and the action was "very good." Concerning diagrams, Mr. Upjohn says: "None used. Those used by the Society for Visual Education are not flexible enough." And as regards animated drawings: "When used these should fit the purpose and not the producer's pocketbook." Mr. Upjohn mentions, as features that hampered the effectiveness of this series, "one or two assistant editors who had to be pleased"! He states that, if he were to edit this series to give it greater educational value, the changes would be "too complicated for a brief statement."

If Mr. Upjohn were to produce a film on history or on literature, it would contain one reel for each subdivision of the subject. The plan of procedure would be to "show the background of historic action. For a type study of Colonial history I would show a typical New England family in a day's round of work, with glimpses of special occasions such as church, town meeting, etc." He would pay special attention to subtitles "of course—but would not try to repeat all history. Subtitles should identify the scenes or data shown, and carry along the thread of narrative." As essential educational features he speaks of "accuracy, good photography, conciseness, freedom from anachronisms, action—not reproductions only of still-picture stuff—and a thread of story"; and Mr. Upjohn's final remark is: "This whole problem is too complex for a brief summary to go very far. Moreover, the nature of the method must vary with each subject or subdivision studied."

Arthur Walter, City Superintendent of Schools, Salinas, California, has chosen "The Children's Hour" (one reel, producer not given) as pedagogically effective material. The film was used with classes in reading, and 70 per cent was action and 30 per cent subtitles. In fact material, grammatical construction, and scope the subtitles were competent, and the character of the action was "very good." The film was valuable because it "was within the reach of the children," and "was very effective."

If Mr. Walter were to produce a film subject for his institution it would be entitled "The Geography of California," and would contain five reels. Asked if he would pay especial attention to subtitles in regard to frequency, length, and content, he replies: "Yes. My experience leads me to believe that the titles are not suited to the reading ability of the children."

Mr. Walter's general remarks are so interesting and so constructive as to merit quoting in full:

> You will note that I selected "The Geography of California" as a subject. I am of the opinion that this state needs a picture of that nature especially suited to the teaching of the geography of this state to small children, say 4th to 8th grades. This would in no sense take the place of a course in geography, but it should be of such a nature that it would be one of the devices for bringing to the children the geographical facts.
>
> I have indicated that there should be at least five reels. The subjects of these reels might be as follows:
>
> 1. Physical geography, showing location, physical features such as mountains, rivers, harbors, etc. In short, a reel that would present California as a physical study without reference to it as the home of man.
>
> 2. Political geography. This should show in a simple but direct way the location of the principal cities; lanes of travel, both rail, water and highway. The reasons why these have developed as they have should be shown by reference to location, soil, topography, and other factors that have helped to determine the growth of the state.
>
> 3. This reel should show the industries and products of the region known generally as "South of the Tehachapi" or Southern California.
>
> 4. This reel should depict the industries of the northern part of the state, and should be along the same lines as the preceding one.
>
> 5. This should be a scenic showing the attractive places, such as forest reserves, parks, resorts, natural wonders, and other features of this sort.
>
> As to the titles for an educational picture, I am committed (at present at least) to short, simple ones. I feel that much classroom preparation should precede the films. Children ought to know just what they are to look for and how they are to look for it. After the showing there should be plenty of discussion that will fix in the pupils' minds the important points developed. I am not in sympathy with some of the enthusiasts who are going to change our schools into a moving-picture gallery. As I see it that is not the way that pictures should be used. I am not so sure that there is much value in calling children together, showing them some pictures, and then dismissing them. From the educational standpoint it is vitally necessary that the proper attitude be maintained, the attitude of study and investiga-

### THE EDUCATIONAL FILM

*Part I*

Of so-called educational films (including industrials) that you have used in the classroom, what is the name of the one film that seemed to possess the greatest pedagogical effectiveness?.....
Who produced it?.....Number of reels?.....
In what subject was the film used?.....
What per cent of the film was devoted to action?.....; to diagrams?.....; to animated drawings?.....; to maps?.....; to subtitles?.....
Were the subtitles competent in fact material?.....; in grammatical construction?.....; in scope?.....
What can be said regarding the character of the action? .....; of the diagrams?.....; of the animated drawings?.....; of the maps?.....
What pedagogical qualities constituted the effectiveness of this film? .....
What features hampered the effectiveness of this film?.....
If you were to edit this film for further classroom use, exactly what changes would you make to give the picture greater educational value?.....
Remarks: .....

*Part II*

Supposing you were to produce for your institution a film on .....(choose a subject in which you now have classes), how many reels would it contain?.....
How would you combine the material to be presented; what would be the plan of procedure?.....
What per cent of footage would you devote to each of the various elements such as examples and demonstrations, animated drawings, subtitles, etc.?.....
Would you pay especial attention to subtitles in regard to frequency, length, and content?.....
What educational features would you particularly emphasize as being the essential material upon which the teaching worth of this film would depend?.....
Remarks: .....

tion. If the advent of moving pictures simply means another method of entertaining children, then it were better that films be excluded from the realm of the classroom.

Nor would I have you think that I am opposed to having pictures that entertain. These have their place as well as any other entertainment feature of the school, but the great danger lies in the fact that they may be used as another means of amusing pupils instead of instructing them. There is entirely too much self-advertising entertainment propaganda going on in our schools these days, and it will not help to bring things back to a sane and stable condition to adopt so-called visual instruction unless it is used for educational purposes and not as is too often the case today.

I am sure that visual instruction in our schools will some day be an important means of teaching, but there is much work that needs to be done in order that it may be of real educational value. After carefully going over the Yale plan for producing the American History Films I am convinced that their method is sound and that it could be used to advantage in the production of films for the other subjects.

In closing I wish to state emphatically that schools are maintained for the purpose of educating the future citizens of this country, and that any deviation from this purpose should not be tolerated. That pictures have a very important place in the devices and methods used to attain this end there can be no doubt.

"United States Motor Transport" (fifteen reels, Bray) takes first place in the opinion of J. J. Weber, Bureau of Extension, University of Texas, Austin. The film was used for the purpose of automotive instruction. Animated drawings constituted 90 per cent of the production, and subtitles about 5 per cent. The subtitles were competent; the action was "not too rapid"; the diagrams were "clear—easily understood"; and the animated drawings were "attention- and comprehension-compelling." The outstanding educational qualities of this film were its "faultless coherence and sufficient detail." As for changes that would improve the film for further classroom use, Mr. Weber states that he would "break it up into smaller units."

If Mr. Weber were to produce a film on psychology, it would consist of one reel, and he would use "many, short, pointed, problem-raising subtitles."

A. H. Yoder, Director, University Extension Division, University of North Dakota, Grand Forks, has chosen to discuss the subject in his own way, as follows:

Like books, pictures should deal directly as well as indirectly with subjects. Illustrations of direct instruction are: Automobile operation—storage-battery charging; child birth—mastoid operation, etc. All science pictures and many industrials are of this character. The big thing is to have work done by recognized authorities in the field depicted, then make it as true to life as possible. People will look at such pictures and learn from them. In other words: (1) Tell the truth in the picture; (2) have it up to date as to practice and knowledge, and (3) the leading character must be someone of recognized authority.

Illustrations of indirect instruction are: Pictures made from "The Crossing" (Churchill), "The Covered Wagon" (Meredith), and many such historical studies; also, any number of studies of the country and times of great men—the England of Dickens, the country of Scott and Burns, the New York of Irving. This field offers great opportunities. Money must not be spared to get historical facts and to faithfully portray them.

This may not contain any suggestions of value, but it outlines the material I want to see. You can make very many good educational films at the low production cost of much that has been turned out.

## Meeting of Newark Club

THE FIRST fall meeting of the Newark Public-School Visual-Education Club was held at Burnet School, October 19. Mr. A. G. Balcom, in charge of Newark's visual-instruction work in the public schools, and president of the Club, spoke on the recent New Jersey legislation that permits the use of a certain make of standard-width projector in the classroom without a fireproof booth, provided only slow-burning film is projected. Mr. Balcom also discussed the advantages of utilizing screens with which a darkened room is not necessary, such a screen having been demonstrated previous to Mr. Balcom's comment. Miss E. W. Crawford, an instructor in Burnet School, was asked to give her reactions to the use of a projector in the classroom, as based on an experiment that had been conducted in her classroom that morning. Another speaker was Miss M. M. Ryan, who discussed the production of, and demonstrated, educational films on the subject of geography. Representatives of several other concerns also brought helpful messages to those present at the meeting.

# INEVITABLE!

Rev. Lewis A. Stark

*Pastor, Congregational Church in Christ, Gallup, New Mexico*

[Many pastors have been at a loss to grasp the merits and demerits of the church-films project. The following statement, employed by Rev. Stark on the night that films were first screened in his auditorium, outlines the problem and its answer in particularly lucid and logical fashion, and is well worth the consideration of the pastor who believes and yet hesitates.—The Editor.]

WE are using motion pictures tonight for the first time. It is an innovation, both in this church and among the churches of the city. But it is not a new thing among the churches at large. Five thousand Protestant churches have full equipment for film projection; and there are hundreds of Roman Catholic churches equipped for this purpose too. The number of Christian instiutions using this vehicle of praise and worship is rapidly increasing. And why not?

*This is God's world and everything in it should be used to His glory.* Men have been slow to realize this. They have thought that He was apart from the life and activities of men; and that only certain things were acceptable in His worship. Thus at one period churches were cold, bare, and repelling; but today we realize that God's temple should be the most beautiful and attractive place in the whole community. Time was when the organ, piano, and violin were considered the instruments of the Devil himself; but today we use every instrument available to sound forth the praises of our God. Years ago the sound of laughter was never heard within the walls of the sanctuary; but today we have come to see that the Christian life should be the happiest one, and nothing so pleases the Good Father of us all like the incense of joy. The church school, which we consider so important today, met with great opposition when first introduced. Conditions change from age to age. At one time dancing was considered an appropriate accompaniment to the church service, and the ministers also openly encouraged their congregations to applaud their sermons. This would hardly be considered orthodox today. Orthodoxy changes from age to age.

*After all, the right or wrong of a thing is largely a matter of the use to which it is put.* Religion is chiefly a question of attitude. Paul sounded this truth when he discoursed about meat offered to idols. He said that to him it meant nothing, but to those that felt it was a sin it *was* sinful. Music should be the expression of the loftiest sentiments of the soul, and as such is one of the highest forms of worship; it is only when it is debased to low ends that it becomes harmful. Various forms of recreation can be the natural expression of life, and as such most beneficial; it is only when amusements are dragged into the depths that they become sinful. In other words, everything that we do should be an expression of our religious life. This was Paul's idea when he declared: "Whether ye eat or whether ye drink, do all to the glory of God."

*Religious worship should be the expression of the complete life.* It should bring all the faculties into play. Adoration without service is incomplete. Adoration and service without giving are not enough. In our hours of worship, formally set aside, we are not content with a sermon alone. We worship also through the prayer, responsive and Scripture readings, and music and then go forth, as the Disciples went down from the Mount of Transfiguration into the valley below, to prove our faith in works, to let our worship find expression in a higher life of service.

And in the same way, should our worship be limited to the sense of hearing? Should the greater avenue of intercourse with God be closed simply because we have heretofore been blind to its power? Our faculties were all created by God; should they not all be used for His glory and praise? Jesus saw the need of pictures, for most of His discourses were in the form of parables or word pictures. Motion pictures are but parables on the screen.

*The church is in the community because there is a need.* Whether or not men are always conscious of their need of God, does not disprove the fact that the need exists. There is no question as to the power of the motion picture; there is no doubt but that it has come to stay. The question at stake is whether the church will make use of this vehicle to bring to men a consciousness of their inherent, fundamental need of God.

I realize that the action of this church may bring criticism from modern Pharisees, who will assume a "holier than thou" attitude. *But it is from the pioneers rather than from the moss-*

*backed conservatives that the great contributions of mankind come!* The churches of Gallup are not beginning to affect the life of this community to anywhere near the extent that they should. My grandfather used the ox-team; my father the horse and carriage; but I am using the automobile. I believe in using the old method until a better one is found. I am a firm believer in the Pauline doctrine of "Holding on to that which is good, yet press forward." By nature I am conservative; I do not believe in using frills or passing fancies in order sensationally to draw the crowds. But I am going to use all sane, sound, helpful methods that will help me to bring to men a consciousness of the love and power of their heavenly Father.

In closing, I want to emphasize the fact that we are not in any way attempting to run opposition to or supplant the local theatres. I count the managers of both theatres as among my good friends; but I claim that the church of Jesus Christ has a right to make any and every legitimate use of Sunday for the worship and upliftment of mankind. Here each Sunday night you will find a "Worthwhile Service"—for that is our aim, a service that is definitely worthwhile. Among other things, we will have good music, a rousing song service, scripture reading and prayer, a brief sermon that you will find vital in every way; and, lastly, you will be shown clean, wholesome, and uplifting pictures to which you can bring your mothers, wives and sweethearts with a firm consciousness that the evening will be worthwhile in every way.

Our "Worthwhile" Sunday-evening services are not to be in any sense a motion-picture "show"; they are first, last and all the time services of worship. The services will be held on Sunday, *God's day;* and in a church, *God's house.* Our desire will be to bring to you a sense of reverence and worship and we earnestly pray for a full response on your part. We will begin on time; we ask that you try to be on time. As we shall try to make every moment worthwhile, we ask that you remain until after the benediction. Enter the church with a prayer for its people, its minister and yourself; do not leave it without another prayer that their influence will be greatly increased.

# TEXTBOOK AIDS

A. M. Swanson
*Vice-President, Kansas City Junior College*
J. J. Weber
*Head, Visual Instruction Division, University of Texas*

DO textbook writers devote enough space to illustrations? Just what is the most effective ratio of pictures to printed matter? This question forges to the foreground now that photography, like printing, is one of the practical arts. And it is so clear that the experience substituted by the pictorial representation for actual experience is vital as a basis for learning that it appears pertinent for textbook writers to inquire further into the problem.

The point which the writers of this article wish to make may be brought out in a fairly forcible way by comparing the use of illustrations by an educator who is writing textbooks with that of the advertiser who is attempting to sell his wares. Nor is the comparison particularly far fetched. Both these individuals are endeavoring to get ideas over into the consciousness of those who see and read; both are trying to effect learning; both are making investments of capital and labor in the pages they write, and both are, perhaps in different degrees, seeking to profit by these investments. Narration, description, exposition, and argumentation are the means at the disposal of both. Presumably the textbook writer is addressing a younger and more immature group in general than is the advertiser, but the substitute experience is for this younger group all the more needful in the form of visual aids. In both cases it is a matter of selling something—ideas in the one instance and products in the other.

In order to get scientific evidence on this problem, a textbook in civics was procured. The one taken at random happened to be "Government and Politics in the United States," by Guitteau. A list of the pictures, facsimiles, diagrams, and maps was then made, and the space allotted each was recorded in terms of standard square units. The number of pages thus allotted was totaled and divided by the whole number of pages in the book, including the space allotted to visual aids. The result was that only 8.4 per cent of the space in this book was found to be devoted to visual aids.

The next step was to select an advertising medium for comparative study. It was deemed wise to choose a high-class one where the rates are high, so that the plane of the advertising would in all probability be representative of the best. The full-page advertisements in the issues of July 8 and 15, 1922, of the Saturday Evening Post were chosen. The fraction of each page devoted to visual aid was carefully estimated and the results totaled. This total was divided by the whole number of pages (98). The result is that 50.3 per cent of the space is found to be devoted to pictorial representation. In some instances the advertiser has paid this high price (said to be $8,000) for a page and has used it all for a picture with only a line or two of printing, while sometimes he has used most of it for printing. But always he has some visual aid, and he does one thing the textbook writer does not ordinarily do—he makes the printed matter refer directly to the illustration.

Comparing the two per cents graphically, we get the following:

50.3 per cent.

8.4 per cent.

The textbook with the 8.4 per cent illustrative matter has been written by the superintendent of schools of a well-known city in Ohio. It thus represents the work of an educator. And if the textbook chosen is accepted by the readers of this article as representative of most textbooks published, then this brief study shows, so far as it goes, that high-class advertisers make about six times as much use, relatively, of visual aids as do educators.

It may not be feasible to expect the same use of visual aids in textbooks that one finds in advertising, and no doubt the field of a particular textbook would be a factor, but surely with photography a practical art the extent of the use of these helps could and should be materially increased.

## Motion Pictures in Farm-Bureau Service

REPORTS from farm bureaus throughout the country indicate the increasing favor enjoyed by films as capable assistants to the various county agents. One received recently from C. M. McWilliams, Farm Adviser, Randolph County Farm Bureau, Illinois, reads as follows:

> The Randolph County Farm Bureau has used motion pictures at several meetings this winter with, we think, good results.
>
> I had seen several of the pictures demonstrated at our state and district meetings and was much impressed with this method of demonstrating the farm bureau and farm-bureau work.
>
> We have no motion-picture equipment, but arranged to show the pictures at local theatres. All of these meetings have been very well advertised, and the pictures in each case have been shown to capacity houses.
>
> A feature that seems especially valuable to me is that men, women, and children are equally interested in these farm pictures and will come to see them. This is very noticeable when attendance at picture shows and lectures is compared with that at our meetings.
>
> We have used "Spring Valley," "The Homestead," "Why Farmers Leave Home," and "Grazing in the National Forests." All of these films are good and have given satisfaction.
>
> When the farm-bureau member or anyone else actually sees the story enacted before his eyes, there is no question but what it is clearer and makes a stronger impression than it is possible to make in any other way. In the case of these particular films, the aims and purposes and also some definite accomplishments of our organization are shown in a very convincing manner. Because they are true to life, and not overdrawn in any case, is one reason why they are so well received.
>
> Our experience with motion pictures is limited, but we are well pleased with results so far and believe there are great possibilities for good work along this line. Not only have we had a large attendance where the pictures were shown, but in every case they have been the subject of much favorable comment.

Another report, from the same state, shows how practically films are being used in the enlightenment of the agricultural community. C. W. Simpson, Farm Adviser, Gallatin County Farm Bureau, Illinois, expresses these thoughts on the subject:

> Farm-bureau work is a selling proposition; it deals with the sale of ideas. The idea of the movement itself must be

*(Continued on page 18)*

# *The* NATIONAL ACADEMY *of* VISUAL INSTRUCTION

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A department conducted by the Secretary of the Academy for the dissemination of Academy news and thought. Opinions here expressed are not necessarily in accord with those of MOVING PICTURE AGE

## VISUAL EDUCATION WEEK AT EUCLID PARK SCHOOL, CLEVELAND

THE FOLLOWING program was carried out June 5, 1922, through the co-operation of Miss Arbuckle, principal of Euclid Park School, Cleveland; Mrs. J. G. Ruff, chairman of the Visual Education Committee of the Ohio Parents' and Teachers' Association, and the Educational Museum of the Cleveland School of Education.

In the Euclid Park School all subjects taught were visualized by drawings, posters, charts, diagrams, dolls, models, lantern slides, mounted pictures, raw materials, stereographs, motion pictures, and dramatization. In each case where material for visualization was used, it correlated with the regular course of study and school work. All the work was conducted as regular school exercises and no attempt was made to entertain pupils or parents. Visualization of the common school subjects is a necessary aid to understanding and expression.

The following program, from the 1st grade to the 6th, indicates some of the materials used.

### SIXTH GRADE

*Geography*

Yellowstone—slides.
Rocky Mountains—slides.
Grand Canyon—slides.
Yosemite Valley—slides.
Los Angeles—slides.
San Francisco—slides.
Rocky Mountains—booklets.
Yellowstone—booklets.
Grand Canyon—booklets.
Yosemite Valley—booklets.
Washington, D. C.—Ford Library film.
Niagara Falls—Ford Library film.

*Hygiene*

Care of the Eye—model of the eye; film, "Through Life's Windows"; slides on care of the eye.

Foods—U. S. food charts.

*History*

Columbus—Life of Columbus.

*Agriculture*

Wheat—slides on wheat and flour.

### GRADE 5A

*Geography*

Rubber—raw materials and pictures.
Coffee—raw materials and pictures.
Cocoa—raw materials and pictures.
Asphalt Mining—raw materials and pictures.
Nitrate Deposits—raw materials and pictures.

South America—special lantern slides and films on the above products.

*History*

Early History of the U. S.—Paul Revere's Ride (slides).
George Washington—Life of Washington (slides).
Colonial History—large mounted pictures.
Historic Places in Boston—pictures, stereographs, slides.
Lexington and Concord—special slides.

*Hygiene*

Teeth—model of the jaw; care of the teeth (slides); child-welfare posters on the teeth.

*Reading and Language*

Niagara Falls (basis of a language lesson: imaginary visit to Falls to make a motion picture)—pictures and slides; Ford film, "Niagara Falls."

*Civics*

Citizenship—selected posters.

### FOURTH GRADE

*History and Geography of Cleveland*

Materials—booklets on Cleveland: "Golden Story of Cleveland," "Geography of Cleveland"; model of Cleveland; Cleveland historical dolls; Cleveland log cabin; historical slides.

*Geography*

Switzerland—colored mounted pictures, stereographs, lantern slides.

*Hygiene*

Health in Play—child-welfare posters mounted on display racks.

*Reading and Language*

Oral Language on Indians—Indian implements and Indian dolls; Hiawatha pictures, colored slides.

### THIRD GRADE

*The Story of Joseph*

Pictures of Egypt; pictures of the desert; lantern slides on Life of Joseph; material for dramatization.

### SECOND GRADE

*All Subjects to be Correlated about Music*

Pictures of instruments; collection of instruments; child-welfare music posters.

### GRADE 1A

*Red Riding-Hood; Three Little Pigs*

Pictures, posters, and slides.

### GRADE 1B

*The Three Bears*

Slides, posters.

The teachers in the above grades selected the visual material and used it as a part of the regular class activity. In the above experiment it was realized that more illustrative material could be used, but it was preferred to have quality rather than quantity.

## ANNUAL MEETING OF ACADEMY

THE SECRETARY announces that the next annual session of the National Academy of Visual Instruction will be held at Cleveland late in February, exact date to be given later. Academy members and other interested parties are urged to send suggestions for the program to the Secretary at once.

## NEW YORK'S FOUR-WEEK LOAN OF SLIDES

"FOUR-WEEK Loan of Slides" is the title of a new, 7-page bulletin recently issued by the New York State Department of Education, Visual Instruction Division. This bulletin outlines the purpose of the plan of four-week loans, conditions governing the loans, and pertinent and helpful suggestions for getting the most value out of slides.

Mr. A. W. Abrams, a member of the Academy, is Chief of this Division.

## VISUAL EDUCATION IN TULSA

THE JOURNAL of Education, September, 1922, carries this item of interest to visual educators:

"Visual education, which has been for years used in the city schools of Tulsa, Okla., both in grades and high schools, will be

more extensively used this year in connection with all the various subjects taught. Science, mechanics, domestic art, history, literature, athletics, biology, and geography will have their full share of pictorial presentation before the classes."

Mr. E. E. Oberholtzer, a member of the Academy, is Superintendent of Schools at Tulsa.

[A contribution by Mr. A. L. Hartman, Kansas State Normal School, Emporia]

## MAKING SLIDES AT THE KANSAS STATE NORMAL SCHOOL, EMPORIA

IN 1914 an effort was made to equip a small laboratory at Kansas State Normal School for making slides. It was thought at that time that if any member of the faculty could bring pictures and have slides made, it would not be long before many departments would have slides with lectures. To date, 5,000 slides have been produced for the following departments: agriculture, physics, botany, school consolidation, physiology and hygiene, history, geography, English, art, and Latin. For special occasions various members of the faculty have produced slides and lectures on Christmas, Thanksgiving, St. Patrick's Day, and Kansas History.

Slides produced in the laboratory at the Kansas State Normal School receive a wide circulation. When the set is completed it is first used by the teacher who has produced it and then is put in the hands of the Department of Visual Education. It is circulated through the state by this department.

Recently a number of slides have been tinted by students from the Art Department. A very interesting project is being developed through this plan of tinting.

The slide laboratory has done more than merely make slides. It has done copy work for the Appointment Bureau. Through this plan the student who enrolls in the Bureau secures good pictures at cost price. Also copies of campus views and pictures of various members of the faculty have been printed and sold to the students.

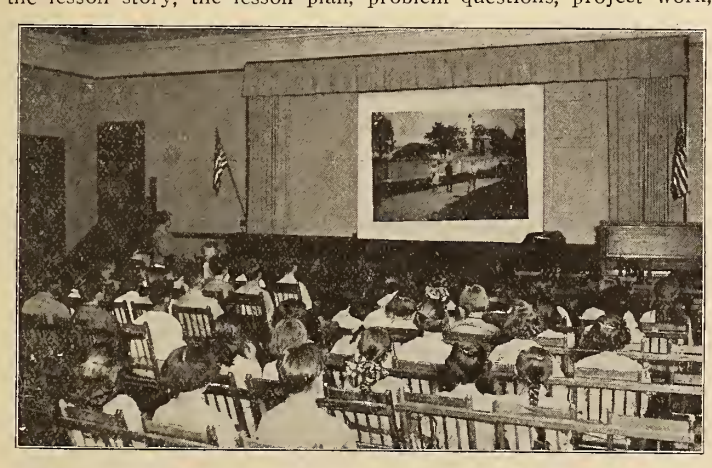
The slide-making laboratory is being used by students in presenting their projects and reports in class. Through this plan students become acquainted with methods in visual education. Slide-making at the Kansas State Normal School is helping to increase interest in visual education in Kansas.

[The following is an account of the work that is being done in Los Angeles, California, by Miss A. Loretto Clark, an active member of the Academy.]

## VISUAL EDUCATION IN THE LOS ANGELES SCHOOLS

HOW may the child's interest in pictures best be utilized in education? Realizing that an effective means of education was being neglected, or, what is worse, misused, the Visual Education Department of the City School Library was instituted for the purpose of determining just how closely the various forms of picture material could be made to assist in attaining the objectives of each subject in the course of study. Educational films, lantern slides, stereographs, mounted pictures, and industrial exhibits have been used in this experiment. The organization of the department is different from that in most cities of the United States, in that it is a part of the City School Library, which supervises libraries in elementary schools and serves all schools in the system with visual materials. This is a fortunate combination, for books and pictures co-ordinate perfectly.

As a nucleus for our film library a series of lessons on citizenship for seventh-grade work was purchased. The lessons teach such fundamental principles as obedience, thrift, and service in the home. Each lesson is built around an interesting story involving the personalities of a boy and girl of the same age as the children for whom the lessons are intended. One of the interesting things to a child is another child, and herein lies the strong appeal of these pictures. Accompanying the films is a teacher's manual, which gives the lesson story, the lesson plan, problem questions, project work,



The Citizenship Film Lesson at San Pedro Street School, Los Angeles

Folks of Other Lands: Wilhelmina, Pieter, Carmencita, Nyla, and Lotus Blossom

and book references for teacher and pupils. It contributes in a large measure to the success of the lessons.

Ten schools are visited once a week for eleven weeks, thirty schools being covered in the course of the year. Our chief projectionist, Mr. Willis H. Bush, is not only a motion-picture expert, but he understands the art of teaching with the motion picture. Citizenship films are placed under his charge. As a general rule, the lesson is given in a classroom, but in some cases it is necessary to use the auditorium, the children returning to their classrooms for discussion. Mr. Bush takes the projector and film to the school. He devotes two minutes of the class period to setting up apparatus, and ten minutes to showing the picture. This leaves twenty-five minutes for the teacher to develop the lesson. Under her guidance the discussion centers itself about the practical application of the lesson to the daily life of the boys and girls. Retelling the story is not encouraged, as that may be made part of the English lesson. These pictures stimulate thought, and at times we have a conflict in interpretation. Some students fail to grasp the underlying motive of certain actions; in such cases a second showing clears up the doubtful points. The lessons are so constructed that if the teacher uses them to the best advantage they will inspire children to action of a desirable nature. The teacher will probably find that the pupils volunteer suggestions for their own improvement, with no apparent effort on her part. However, we realize that it is the teacher's general attitude that brings this desired reaction.

A satisfying project was worked out in a foreign district with the lesson, "Physical and Mental Fitness." This is a picture that develops, through the medium of the inter-school track meet, the responsibilities that must be assumed when one is class representative. To be mentally alert one must be physically fit, and this condition is only attained by persistent daily practice of health habits. The picture is full of action, and when Emile, the class representative, who failed at the try-outs through his own negligence, is given an opportunity to make good and wins the race for his school, the children reach the highest pitch of enthusiasm. A discussion of the beneficial effects of health habits followed the picture.

Then the teacher said, "I wonder what we can do?" It was suggested that they keep health score cards, as Emile and Louise did in the picture. What did they want to do about it? A boy suggested that they decide on the habits to be practiced and how many points each one would score. The class began to work out the details with so much seriousness that the teacher said, "Why not make this a contest between the boys and girls?" The children were delighted with the idea, and it was interesting to note with what persistency they fought for or against habits that should be considered as points. First, brushing the teeth was taken under consideration. How many times a day should they be brushed, and when? A girl suggested three times a day—before and after breakfast, and at night before retiring. The idea of before and after breakfast did not have a general appeal. The boys were like adamant regarding this point—either before or after breakfast, but not both. It was decided that twice a day was necessary to score points, once in the morning and once in the evening. Arrangements were made for procuring new tooth brushes if needed.

Then came the subject of baths. This was a difficult problem, as it was a neighborhood in which many of the homes were without bathtubs and where large families lived in small quarters with little chance for privacy. A small girl suggested daily baths, but few agreed with her. Even three times a week seemed an insurmountable difficulty. Finally it was decided that a bath must be taken once a week to score points. The children were urged to bathe oftener, setting a daily bath as their goal. Some of the children did take daily baths, and assured the class the practice was not difficult when once started!

Care of fingernails, of hair, and of shoes went through without remonstrance. It was the month of February; the rainy sea-

*(Continued on page 19)*

# BEFORE *and* AFTER

Rev. R. H. Rolofson
*Pastor, Marlborough Presbyterian Church, Kansas City, Mo.*

IN our community the disciples of wholesome entertainment were sound asleep, while other forces were operating agencies of degradation. Among these was a dance hall where supervision was lacking. Being beyond the city limits the arm of the law was not easily applied. Appeals from mothers were numerous.

In a so-called "hall" a film exhibition was being operated. The fire hazard was great: there was no booth for the machine; a small wooden stairway comprised both the entrance and exit, while a feed store beneath was piled high with hay. Wild West pictures full of vicious gun play, and serials rife with cheap mystery, were employed. Most of the patrons were teen-age youngsters. More appeals from mothers!

Then we have a "class" problem, the real basis of which is imaginary but the results of which are distracting. Our church is located at the city limits, with part of the parish within the city in a restricted residential section, and part outside the city where the homes range from tar-paper huts to quite substantial houses. To mix these so-called, but miscalled, "highbrows" and "lowbrows" presented a stubborn problem.

Besides the need for entertainment, we faced the familiar problem of enlisting the attendance and commanding the interest of others than the proverbial "faithfuls" in the Sunday-evening service.

With reference, first, to our entertainment problem. Long ago we discovered that hurling anathemas at evil agencies results usually in advertising those agencies and in doing them little harm. We resolved at the outset, therefore, to confine our efforts to positive and constructive measures.

A meeting of representative men was held, resulting in the formation of "The Community-Night Club." It is the aim of this club to provide wholesome entertainment in the church each Friday night. Motion pictures form the basis of these programs, although musicians, speakers, and local-talent productions are sometimes added. The pastor attends personally to the selection of every film. At the expense of the Club, standard professional projection equipment has been installed in a fireproof booth. Free-will offerings have met the expense of the programs.

Following are the titles of entertainment subjects that we can recommend:

"The Hushed Hour," "The Land of Opportunity," "The Vicar of Wakefield," "That Something," "The Inside of the Cup," "The Servant in the House," "Social Briars," "Twenty-Three and One-Half Hours' Leave," "Little Red Riding-Hood," "Everybody's Sweetheart," "Huckleberry Finn," and "Rebecca of Sunnybrook Farm."

The introduction of pictures into the church service required more caution. Between a week-night entertainment program and a service for divine worship there is an essential difference. We were united in the feeling that the use of pictures merely as "bait" to secure attendance was scarcely legitimate. We therefore, determined that if we used pictures they must make a genuine contribution to the service, either in building an atmosphere or in conveying a definite message.

Securing such pictures was an obstinate problem. In the commercial exchanges we found genial fellowship, some sympathy with and but little comprehension of our task, and few suitable pictures. At length the local manager of the International Church Film Corporation was invited to appear before us with samples of his wares. In him we found complete sympathy with and thorough comprehension of our problem, and in his library at least a prophecy of the type of film we were seeking.

We have used films in series with splendid results. A tabulation of two of these follows. The first is a series on the general topic of "Contributors of Success." The title of the picture is in capitals and small capitals followed by the subject of the sermonette in small letters.

"By Their Fruits"—"White Lies That Turn Black"; "The Prodigal"—"The Lure of Compromise"; "The Price"—"Standing for Something"; "Who Loseth His Life"—"Obstacles as Stepping-Stones"; "Blind Bartimaeus"—"Faith in the Master of Life"; "His Birthright"—"Where Ambition Ends and Covetousness Begins: a Danger Point"; "Men of Tomorrow"—"A Man Is Educated *When* ——"; "The Call of Samuel"—"Finding One's Niche"; "The Good Samaritan"—"Sharing Good Fortune."

"Ram Das," a missionary story of India's redemption, lends itself readily to the serial method. Reel 1 forms a background for considering "The Emphasis of the Christian Conception of Personality"; reel 2, "The Resistless Truth of Christianity"; reel 3, "The Power of Christian Discipleship," and reel 4, "The Church, the Organized Force of Christianity."

By far the strongest picture we have used is "The Stream of Life." Its message is complete; no sermonette is necessary. When it was shown not even standing room remained. No one failed to laugh; few eyes were dry, few hearts remained untouched. One man, for whom we have long prayed, found his Christ.

The results of our endeavors have been gratifying. The dance hall referred to above has programs weekly instead of nightly. Starvation will cause many things to become w-e-a-k-l-y! In the presence of our "free show" the film theatre has been closed so long that the padlock on its weather-beaten door is rusty.

The problem of mixing the different types in our community has not been finally solved, of course. That process belongs to the years, the decades. However at these programs they have, side by side, laughed and cried together and at least temporarily forgotten the imaginary lines that separate them.

We have added to our list of Sunday School "prospects" the names of nearly 200 children. New life and depth of interest have come into our Sunday-evening services. One gratifying by-product is the multiplying of the average attendance by four.

We do not advocate the use of pictures as a panacea; panaceas belong to "medicine shows." Our experience, however, leads us to the belief that pictures properly used can be made fruitful to the cause in which the church is enlisted.

# GOSSIP-GATHERING *on* FILM BOULEVARD

INFORMATION is here given on the subjects in the Ford Educational Library. These educational films are made in units, which form courses in the various school subjects. Each film is accompanied by a complete synopsis for the assistance of the instructor. Each synopsis, four pages in length, covers the following topics: The General Purpose, Titles of All Scenes, Digest of the Subject-Matter, Suggestions for Questions and Problems, and References. By use of this synopsis the instructor may make adequate preparation for the teaching of the film lesson, and preliminary work may be given the class as a foundation for the visualization of the subject.

An underlying principle of the Ford Educational Library is that the motion-picture lesson, to be of real pedagogical value, requires preparation of the class and skill in its presentation. Films will not replace the teacher, but intelligent methods in its use as a supplement will produce proportionately satisfactory educational results. In many schools the synopses of the Ford Educational Library are used as a part of the regular lessons before and after the films are used.

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National Non-Theatrical Motion Pictures, Inc., announces that it has secured the best of the films produced for the Interchurch Movement, and will distribute this material throughout the United States and Canada. The collection to be distributed consists of 45 reels, including: "Ram Das," a story of India; "The Great Moguls," "The Pageant of Isabella," "The Rajahs," "Unknown China," "Quaint Customs," "The Eye of the Blind," "Missionary Work in

India," and several others for which titles are now being selected. This group of films will be released immediately for all non-theatrical institutions.

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The DeVry Circulations, under the supervision of the DeVry Corporation, announces that it is equipped to completely develop the educational phase of visual instruction. Already the first set of two hundred slides, called the DeVry Primary Slide Set, has been completed. This set contains slides from all accepted courses of study in primary grades, and with it is furnished a manual completely describing each slide and suggesting questions and methods of study, and a cross-reference that makes it possible to illustrate practically any primary study.

The DeVry Universal Slide Set, for use in grades from the fourth to the ninth, is now in preparation. This set consists of six hundred slides, and its purpose is correlative to that of the primary set. The vast amount of work involved in the selection of the material for these sets has been carried on by specialists in visual instruction, and this material is considered of soundest pedagogical worth.

It is the purpose of the DeVry Circulations also to prepare and correlate films for classroom use. This material will be so handled that the educator need no longer be handicapped by a lack of material fitted to the subject and to the text.

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Dr. Benjamin C. Gruenberg has resigned from the United States Public Health Service, Washington, D. C., where he has for the past two years worked on the government's program of sex education in high schools and colleges, to study the problems of the educational use of motion pictures with the Urban Institute, Irvington-on-Hudson, New York. Dr. Gruenberg has been continuously engaged in educational work in New York since 1902.

# MECHANICS *of* VISUALIZATION

*A Department Conducted by*

AUSTIN C. LESCARBOURA, *Managing Editor of The* Scientific American

**In this department appear each month discussions of the important materials of visual instruction —projectors, films, stereopticons, slides, screens, cameras, lenses, and other items of equipment on which the non-theatrical exhibitor should possess authoritative and impartial information. It should be distinctly understood that all expressions of opinion emanate from Mr. Lescarboura, and that MOVING PICTURE AGE takes no stand upon the opinions expressed in this department.**

? What problems are handicapping you in your visual instruction work? Mr. Lescarboura stands ready to answer by correspondence the questions of any subscriber pertaining to equipment, when the inquiry is addressed to him at the office of MOVING PICTURE AGE and is accompanied by stamped, addressed envelope —*The Editor.* ?

## MOTION-PICTURE SYSTEMS THAT FUNCTION WITHOUT FILM

IT has long been realized that motion-picture film is an item of considerabye expense in non-theatrical work. Take the standard film, for instance. It takes one foot of this film to record one section of action. The usual projecting speed is 65 feet per minute. It requires one thousand feet to tell a good educational story. The cost of the negative film is 4 cents per foot, plus 2 cents for development; the print costs 5 cents per foot. Thus it requires an outlay of 11 cents per foot for producing a single print. It is obvious that, at that rfate, motion pictures are not practical in many forms of work.

In order to reduce the high cost of motion pictures, especially for industrial uses, such as providing salesmen with inexpensive machines and reels, as well as for school uses, church entertainments, and home uses, numerous special systems of motion pictures have been introduced from time to time. These have generally developed along two definite lines, namely, to use a much smaller film and film image than the usual professional film, or to eliminate the film altogether and in its place introduce a disk or an ordinary glass plate.

The efforts along the lines of smaller and still smaller films are interesting. The safety-standard size, which measures 28 millimeters in width instead of the usual 35-millimeter width of standard film, has become an accepted film and is apparently firmly established at this time. It represents but a very small savinc over the standard size, and its main purpose today is to make a very definite identification possible between inflammable and non-inflammable film stock and projectors.

There have been sizes considerably smaller than the 28-millimeter width, introduced from time to time. A number of American and European inventors have introduced cameras and projectors making use of film just one-half the width of standard film. Thus it becomes possible to use the standard film, which is always available, and slit it through the center so as to obtain two narrow strips. In some designs the perforations are arranged along one side only; indeed, the standard film is perforated in the usual manner, and the slitting operation provides two strips which have a row of perforations along one edge only. Another scheme is to provide small, round perforations along both edges of the narrow film.

With the one-half-width film there is obviously a great saving in film material and consequently a material lowering in the mechanical costs. In fact, it seems certain that sooner or later a third standard will be introduced in the motion-picture industry, in the form of a one-half-width film with a standardized perforation. From Germany there have come various small film machines, some of them being smaller than the one-half film; but for the most part the machines have been little more than toys with questionable application for serious purposes.

Turning away entirely from the continuous film, we come to other ideas. The first in importance is the so-called spirograph, in which the motion-picture record is carried by a circular plate or disk of non-inflammable transparent material. The pictures are arranged in a spiral. A machine of this kind gives good results for small screen sizes, and appears quite suitable for home entertainment and for the use of salesmen. About 1½ minutes of action can be recorded on a single disk if the images are sufficiently small; but a ready means of changing disks cuts down the intermission between disks. Still, the main disadvantage of this type rests in the fact that the motion-picture subject must of necessity be short. This is no handicap in the case of home use or for the use of salesmen, and it is in both those lines that the machine is bound to develop in the future.

Then we come to the glass-plate motion-picture systems, of which there have been several in the past. Here the pictures are recorded in rows on a standard glass plate. The pictures start at one side and go through the first row, whereupon the plate is shifted to bring the next row in position, and the pictures run in the opposite direction on that row until the last image is reached; whereupon the plate is shifted to the third row and the pictures again run in the opposite direction, and so on. The great difficulty with systems in which glass plates are used is the jerkiness of the projection. There is bound to be a greater gap between the last picture of one row and the first picture of the next row than between two pictures in the same row. On a standard glass plate as many as 576 images can be recorded, or the equivalent of 36 feet of standard film. Fortunately, various means of running through one plate after another, with virtually no break, have been devised. In one system as many as twelve plates can be placed in a magazine, and as one plate has been run through it automatically catches on to the next one and brings it down into position. The glass plates are provided with metal clips or side pieces, which have teeth for shifting them along and also hook arrangements at the ends to engage with one another. The optical system is generally moved across the plate, while the plate shifts for each row.

Still another plan to escape the usual film has been the use of wide strips of non-inflammable material, taking the images in rows as with the glass plates.

The great drawback with many of these unconventional motion-picture systems is that the images are made so small as to render good projection impossible. All photographic emulsions have a grained structure of a varying degree of fineness, and the smaller the image is made the greater becomes the proportionate size of the grainy structure, since the magnification must be considerably increased to bring the image up to the desired screen size. It is in this particular that most of the special motion-picture attempts fail. They may be successful in the home and for the salesman, where a screen size of 3 feet by 5 feet would be considered plenty large enough; but for educational purposes and non-theatrical entertainments they are of practically no value.

# APPROVED FILMS *and* THEIR SOURCES

**New Releases of Travel, Literary, Industrial, Topical, and Comedy Subjects**

## IMPORTANT NOTE

It appears that the purpose of this listing of approved films is not clear to some readers. These films have been passed upon by the National Motion Picture League, New York City, for use in both theatrical and non-theatrical exhibitions. It is true that some of the pictures listed are not immediately available for use in non-theatrical exhibitions; and yet such films should be included for the sake of the reader who wishes to ask for the approved films at his neighborhood theatre.

To simplify the work of those who are primarily interested in films for non-theatrical use, from this time forward we will print the addresses of only those concerns that are willing to distribute their product in the non-theatrical field. This will eliminate the possibility of being refused a film because its distributor confines his efforts to theatrical distribution. In case you are particularly interested in a film distributed by a theatrical concern, send to your regular non-theatrical distributor the name of this film and its distributor, and ask him to see what he can do toward getting this production for you at a later date.

In case you are unable to secure listed materials from companies whose addresses are printed inform us and the addresses of such companies will no longer be carried.—THE EDITOR.

(*For address of exchanges see page 26*)

## INSTRUCTIONAL FILMS

### Miscellaneous

**Pathe Review, No. 122.*** Reel, 1. Producer and exchange, Pathe. Remarks: Group gymnastics shown by Novagraph; the passing of Fifth Avenue, business taking the place of former mansions, Sutton place on the East Side, where Mrs. W. K. Vanderbilt is rebuilding; prize pointers from Ziegler's Kennel, Noroton, Conn., champion dogs pointing game birds; the Open Door in Morocco, colored scenes, tourist's tent on outskirts of city, market place.

**Pathe Review, No. 123.*** Reel, 1. Producer and exchange, Pathe. Remarks: Dinner-time in frogland, under-water pictures, tree frog, land frog eating worms, searchlight eye; "slick chicks," plays of champion pool player shown by slow-motion photography; "Down to the Fair," Hy Mayer Travelaughs, cartoon and pictures of life at a country fair; the goldfish peddler, Pathecolor, catching fish and selling them to Japanese children.

**Charles Urban's Movie Chat, No. 63.*** Reel, 1. Producer, Kineto Co. of America; exchange, State Rights. Remarks: Sea walls of Havana, lighthouse, power of El Moro, palm trees, climbing a palm tree; ice cut by rotary saws and by hand saws from the field, storing the ice, fiddler crabs burrow into levees of the Mississippi; sugar industry in Havana, gathering the cane, crushing machines, boil juice, weigh sugar, tie in bags and ship, port in Jamaica, small steamers take sugar to United States; views of Paris, chimpanzee, curious, investigating musical instruments, American Military Academy, boys drilling (cut scenes of bayonet assault and attack).

**Pathe Review, No. 124.*** Reel, 1. Producer and exchange, Pathe. Remarks: Sub-tropical plants common to Florida, Spanish moss, hippopotamus at New York zoo, feeding time, slow-motion photography; a day at Vassar, Pathecolor, studies of chrysanthemums.

**Pathe Review, No. 125.*** Reel, 1. Producer and exchange, Pathe. Remarks: Pathecolor. Gobblers of the sea, feeding pelicans and cormorants (slow-motion photography), sand and sunshine, scenes on the beach; styles of headdress in Holland; mountain-folk in France, in the Vosges, Belport.

**A Little Love Nest.*** Reel, 1. Producer, Prizma; exchange, Commonwealth. Remarks: A picture suggested by the song of the same name. Natural coloring. Birds in their nests, a potter who builds bird shelters of clay, shaping them on a wheel, painting young birds.

**Pathe Review, Vol. 3, No. 126.*** Reel, 1. Producer and exchange, Pathe. Remarks: The coast city of Florida, Smyrna, scenes of ruins ages old, the jolly jellyfish, close-ups of varieties in water, the Medusa Solmaris; making a place for puss, slow motion of cat and dog; the sun hat of the South; Pathecolor of Algeria and hat weaving from the leaves of date palm.

**Strolling Minstrels.*** Reel, 1. Producer, Robert Bruce; exchange, Educational Films Corp. of America. Remarks: European scenic. Switzerland, mountain scenery, mountain goats, Zermott, minstrel with accordion enjoys the silent rivers of ice, stunted flowers and trees, slow-moving clouds about the top of the mountains, as he wanders alone. A Scottish minstrel, with his bagpipes, also wanders alone. He is traveling in Scotland among the Scottish lakes, the fields with their cattle and the picturesque woodlands. The names of the different melodies these minstrels play as they walk through the beautiful scenery are indicated, so that the picture really furnishes an occasion for a musical program.

**On the Rio Iguazu.*** Reels, 1. Producer, C. L. Chester; exchange, Educational Film Exchange. Remarks: Cascades of the Rio Iguazu, tropical foliage, crossing the stream, the falls of Floriana, the Niagara of South America.

**Algyria the Ancient.*** Reels 1. Producer, Prizma; exchange, State Rights. Remarks: Color picture of the Algeria of the Sahara, showing manners and customs of Mohammedans who still live as Arabs did centuries ago, views of the Mosque of Sidi Otba, the oldest in Algeria, a Marabon or Sacred Prayer House in an Arab cemetery, scenes on the oasis of Laghonat, scenes taken from the minaret of the Mosque of Em Cid in the oasis of Biskra, Arab life, games, children of the desert and of Arab homes, etc.

**Ancient Customs of Egypt.*** Reels, 1. Producer, Kineto Co. of America; exchange. W. W. Hodkinson. Remarks: Showing how methods of agriculture, boat-building, and pottery, centuries old in point of time, still remain in active operation despite the improved processes of modern industry, irrigation, etc.; views of the Assuan Dam, which releases 350,000 cubic feet of water per second for irrigation purposes; strange dances of the Bisharins, nomads of the Nubian Desert, Salt Lake in the Libyan desert.

**Western Ways.*** Reels, 1. Producer, Post Nature Picture Corp.; exchange, Wid Gunning. Remarks: Mostly fine scenic views, Indians; a dog and his mistress on a vacation West. The dog "tells" the story.

**Pathe Review No. 162.*** Reels, 1. Producer and exchange, Pathe. Remarks: "The Polar-Bear Hunters of Northern Siberia," polar bears seen walking on ice-floes, hunting seal; "Photographic Gems," showing views of St. Johns River, Florida; "The Police Dogs of South Africa," showing the Belgian police dogs catching a criminal; "The World's Greatest Bridge," the Fourth Bridge over the Firth of Forth, Scotland; "The City of Arles and Arelatum," Pathecolor.

**Official Urban Movie Chat No. 21.*** Reels, 1. Producer, Kineto Co. of America; exchange, W. W. Hodkinson. Remarks: U. S. Senator Robert Owen of Oklahoma expresses his sentiment concerning the Federal Reserve Act; scenes of Chinese children and their mothers; "Travel," showing service on Pullman cars, cleaning, icing the car, stocking up for dinner, lessons in cooking and serving; "Industry," the manufacturing of Kewpie dolls; "Perilous navigation," boat trip on Salmon River in Idaho.

**Such Is Life in Amsterdam.*** Reels, 1. Producer, Hy Mayer; exchange, Robertson-Cole. Remarks: Scenes showing the cheese market at Alkmaar, street scenes in Amsterdam, etc.

**Javanese Tid-Bits.*** Reels, 1. Producer and exchange, Goldwyn. Remarks: Scenes of Java; Buitenzorg, traveling restaurant, Djokjakarta, markets, shoe merchant ruins; Bromo, the famous volcano, seen in action, etc.

**Picturesque New York.*** Reels, 1. Producer, Kineto Co. of America; exchange, W. W. Hodkinson. Remarks: Comparative views of early and modern landmarks of the metropolis; Bowling Green, Times Square, old and new Grand Central Station, Twenty-third St. before and after the Flatiron Building was erected; old Fifth Ave., city reservoir at 42d Street and Sixth Ave. replaced by Bryant Park and Public Library, the horse cars of the old Broadway, Grant's Tomb as it used to be and as it is today.

**Christian Crusaders in Constantinople.*** Reels, 1. Producer, Burton Holmes; exchange, National Non-Theatrical Motion Pictures. Remarks: The Turkish capitol under Allied

control, panoramas, Watch Tower of Galata, Golden Horn, foreign warships, city of Stamboul, the Bosphorus, British Soldiers of the Naval Signal Service, what is left of the Turkish war fleet, remnants of the Turkish army, Grand Review of French Army on July 14.

**Hong Kong and the Pearl River.*** Reels, 1. Producer, Burton Holmes; exchange, National Non-Theatrical Motion Pictures. Remarks: The City of Victoria, up the peak, panoramas, the harbor, from Hong Kong to Canton on Pearl River boats, the Boat City, home life on the river boats, street scenes, man-power "steamers," Victoria was ceded to Great Britain by China in 1842.

**The Lower Nile.*** Reels, 1. Producer, Burton Holmes; exchange, National Non-Theatrical Motion Pictures. The Sphinx, a tomb near the Sphinx, tourist going up and down the great pyramids, riding camels, market, trip on Nile, a funeral procession and Egyptian cemetery, amusement places, polo game using donkeys instead of horses, a Dahabeeyah, Karnak, etc.

**Naval Aerial Service: Kineto Review No. 124.*** Reels, 1. Producer, Kineto Co. of America; exchange, W. W. Hodkinson. Remarks: Inflating balloons, attaching baskets and instruments, Navy dirigible C-5, during target practice, testing a parachute, making of models of seaplanes, testing the air current, launching seaplanes, the four seaplanes of the N-C type that attempted the flight across the Atlantic, with incidents connected with the failure of three and the success of one; sailing of the George Washington conveying Pres. Wilson to Europe, pictured from the air.

**Pathe Review, No. 135.*** Reels, 1. Producer and exchange, Pathe. Remarks: New Mexico, Hope Squaws; making Christmas dolls; Puppyland Briefs, cartoon by Hy Mayer, puppies of many kinds; football (slow-motion photography), placement, punting, tackling, scrimmage; Sunday in Alsace, Pathecolor.

**Pathe Review, No. 136.*** Reels, 1. Producer and exchange, Pathe. Remarks: Holland farmers gathering produce; various groups at market place; slow motion novelty of velocipede and tricycle riding; goats in pasture, match factories, details of making matches; Pathe color, bazaars of the East.

**Pathe Review, No. 142.*** Reels, 1. Producer and exchange, Pathe. Remarks: Varieties of cactus, hedging cactus, century plant; horse school days, training horses to jump hedges, overcoming fear with kindness; a trip through ancient Rome, the Tiber, the Forum, temple of Antoninus Pius, the Coliseum, the aerial take off; slow motion picture showing movement of pigeons in flight and rising from ground, problem of aeroplane unsolved; Teddy's adventures in the Alps; mountain goats, glacier views above Chamonix.

**Chumming with Chipmunks.*** Reels, ½. Producer, Bray Studio; exchange, Goldwyn. Remarks; Nature Study. How chipmunks become friendly, using nuts on strings to entice them, camping.

**Charles Urban's Movie Chat, No. 90.*** Reels, 1. Producer, Charles Urban; exchange, Kineto Co. of America. Remarks: Market place in Milan, Italy, cathedral, artistic buildings; making celluloid combs, cutting the teeth, polishing side-combs for ladies, shaped on wooden blocks; Yellowstone National Park, falls and geysers; Donkkoubars or sprit wrestlers, Russians who have migrated to Canada, spinning, juggling, playing with cork, canoeing; Persian cats and kittens.

**Fire-Fighting Forest Rangers.*** Reels, 1. Producer, Burton Holmes; exchange, Nat. Non-Theatrical Motion Pictures. Remarks: How forest fires are started by careless campers, the lookout, the device for locating fires, beating down embers with brush, large areas protected by very few men, real heroes who suffer many hardships that the lumber regions may be preserved.

**Big Trees of California.*** Reels, 1. Producer, Burton Holmes; exchange, Nat. Non-Theatrical Motion Pictures. Remarks: The biggest of big trees, the Gen. Sherman; a giant sequoia, remote lumber camps in the Sierras, how to fell a giant tree, sawing into transportable lengths, loading, sending them on a 60 mile ride down the flume.

**The Weaver of Dreams.*** Reels, 1. Producer and exchange, Sunset-Burrud. Remarks: Scenic story of Indian customs. Indian maiden climbs to top of mountain through the Land of Enchantment to the Kingdom of Night. She prays the Great Spirit to send her the Voice of her Lover, and there in her dreams, she hears him as she rests by the fire.

**Pathe Review, No. 138.*** Reels, 1. Producer and exchange, Pathe. Remarks: The Devil's Pool, Bermuda, feeding tropical fish of many colors; Two Men and a Pickle, slow motion of the facial expressions of two men arguing over their lunch; peasant life in Portugal; traveling merchant and his pack; capturing an alligator bare-handed, tying, shipping to the Zoo; Pathecolor of Jerusalem, which city has changed but little in nineteen hundred years.

**Charles Urban's Movie Chat, No. 70.*** Reels, 1. Producer, Charles Urban; exchange, Kineto. Remarks: (Cut view of coffin, skull and bones in cemetery scene.) Three-quarters of world's monument granite is taken from quarry in Massachusetts; cantilever bridge over the Frith of Forth in Scotland, historic abbeys, crofter's farm, Old Megon Edinburgh Castle, Waverly Park, Waterfalls, Harmless Viperine snake imitates actions of poisonous variety; cemetery in New Orleans; salmon fishing in Oregon, hundreds of acres of nets, the catch; baboons, puppies of Australian wild dog, gray foxes are shy and restless, coyotes are the American prairie wolves, circus parade in New York.

**Catching Lions by Aeroplane.*** Reels, 1. Producer, Major Jack Allen; exchange, Pathe. Remarks: A snare of chains under an aeroplane ensnares the lion on the ground below.

**What a Careless Hunter in the Woods Can Do.*** Reels, 1. Producer and exchange, Community Motion Picture Service. Remarks: It costs government over two million dollars a year to protect National forests, fires are often started by unextingished matches, fire look-out discovers smoke, telephones direction of fire to supervisor, ranger on patrol duty, autos transport men to fire, back-firing, first aid to the injured, train-load of fire-fighters from neighboring town, dynamiting trees to stop flames, strenuous work, flames destroy town, saving furniture from burning buildings, entire village consumed.

**A Visit to Bilibid Prison.*** Reels, 1. Producer, Burton Holmes; exchange, National Non-Theatrical Motion Pictures. Remarks: Trip through prison, how Uncle Sam treats native prisoners, every man turned out is fitted for a good position in trade, prisoners in demand as workmen, Manila fire department, fire tugs on Pasig River.

**What's the Limit?*** Reels, 1. Producer, Ollendorf Sketchograf; exchange, Ed. Film Corp. Remarks: Cartoon showing Uncle Sam meeting in conference with other nations to discuss disarmament; he shows the cost and result of war.

**The Spirit of Labor.*** Reels, 1. Producer and exchange, Community Motion Picture Service. Remarks: Storage of iron ore, mining iron ore in Minnesota, blasting, steam shovel lifting ten tons at one swoop, a five ton mouthful, how ships are loaded, transporting from Duluth to Cleveland, through Sault Ste. Marie Canal, unloading from hold of ship, operating grab bucket, dumping into hopper, conveying from hopper to cars, ore freighter leaving harbor; hot blast furnace, bessemer converter, reheating iron, ladling, ingots mould, lifting off mould, reheating, ingots, 23,000 lb. ingot rolled into slab, cutting machine, slabs rolled into steel plates, cut into various lengths, transporting to east for shipbuilding, using a wooden pattern, ready for riveting, scenes at ship-building plant at Hog Island.

**Charles Urban's Movie Chat, No. 68.*** Reels, 1. Producer, Charles Urban; exchange, Kineto Co. of Amer. Remarks: Ireland, villages, manors, waterfalls, Parnell's former home, along the coast; raising Angora rabbits in California, fur finer than lamb's wool, brushing, feeding and shearing; Texas fast developing into prolific oil fields, drilling and boring well, pumping oil stored in tanks and lakes, refining; studies of negro cotton pickers in Texas; American influence in Philippines, large ports, extensive business, native huts; Hamadyras baboon of Abyssinia, common baboon of South Africa; pelicans catching fish.

**Thrills of a Lumberjack.*** Reels, ½. Producer and exchange, Lyman Howe Film Library. Remarks: Colored views of Norwegian lumber jacks shooting and riding logs down rapids.

**Tunneling under the East River.*** Reels, 1. Producer and exchange, Community Motion Picture Service. Remarks: Map of Manhattan Island and East River, how shafts are sunk, ground storage dredge, loading plates for delivery to tunnel by electric motors, pumps to care for any water that may enter, concrete cradle, caulking cracks with lead wire, water tight bolt holes, conduits for cable with concrete lining, tunnel 3,500 feet long, a double tunnel.

**Oahu.*** Reels, 1. Producer, Prizma; exchange, State Rights. Remarks: Colored. Hawaii. Wondrous beauty of clouds in form and color, Storm King, Pacific sunrise, arrival at Honolulu; Hawaiian pineapples, modern methods of cultivation, stages of growth of pineapple, picking, transporting, J. Bloomfield Brown, Japanese labor, from field to factory, canning.

**The Boy's Pig Club.*** Reels, 1. Producer, Burton Holmes; exchange, National Non-Theatrical Motion Pictures. Remarks: Lively little pigs, boy's contest in raising prize pigs, planting rape for fodder, innoculating pigs against cholera, a pleasant pen, bathing and rubbing pig, the winning animal, gain of 202 pounds in 183 days.

**Charles Urban's Movie Chat, No. 3.*** Reels, 1. Producer, Charles Urban; exchange, Kineto Co. of America. Remarks: Sec. of State Hughes, statement to Motion Picture Theatre Owners; soldiers of Norway skiing; Americanization of Chinese children in San Francisco, school supported by Amerizanized Chinese; Bronx River; use of ostrich eggs for omlettes; telescope at Yerkes Observatory, Lake Geneva, Wis.; views of nebulae and surface of moon; observatory at Washington, D. C., getting correct time from stars; capturing alligators in Florida.

**They Grow Everywhere.*** Reels, 1. Producer, C. L. Ches-

*(Continued on page 23)*

# HIGHLIGHTS

*Film Reviews by the Editor, with Brief Film Comments by Other Members of the National Academy of Visual Instruction*

## ENVIRONMENT

ANY producer can bring forth a motion picture that moralizes; but it's another thing to blend the sermon and the story so pleasingly that the optience takes pleasure in being preached to. Such a production is not only an artistic thing from the producers' point of view; it is an important contribution to the welfare efforts constantly being waged by schools, churches, and similar organizations. And of such a nature is the seven-reel picture "Parentage."

The story traces the effect of environment upon two boys of different families. Mr. Brown is the domineering type of husband, and home life for the Brown family is merely a series of browbeatings and a lack of true love. But Mr. Smith is of the finer mettle: the Smiths mountain a marital existence more as God has ordained, and happiness is the only dominating element. And the same respective conditions continue after a boy has been born to each couple.

Now we follow the development of the two children of such contrasting environments. Early in his school years Mr. Brown's boy becomes one of a "gang," with its accompanying degenerative influence, while the lad of finer environment seeks nothing better than the parental love and care given him at home. More and more, as the years pass by, is seen the effect of their home influences upon these two lads. Young Smith goes into business for himself, where his grit and essential rightness of character win him respect and standing; but Brown is content to be known for his association with questionable men and women, and to forget higher aims.

The decisive score for conscientious parentage is made when the president of a large industry—a man who had formerly lived in the town where the setting is laid—makes an important decision in favor of Smith's project and against Brown's just because he is acquainted with the fathers of both boys and knows their respective calibres. Another strong point is the scene where Brown, having taken a physical examination at the demand of the man whose daughter he loves, finds that his dissipation now debars him from marriage.

The value of this film lies in its effective portrayal of both right and wrong living. It is double-barreled: parents are brought to realize their holy obligation to live right if only for the sake of their children's wellbeing, and at the same time the children are being impressed with the advantages of being clean and honorable. The production could appropriately be used as sermon material in the church or Sunday school, or for the midweek religious service; in a general after-school showing for all pupils; in community exhibitions; or it might even be suggested as a good subject for theatres in small communities, provided you offer to co-operate with the exhibitor by helping him to get publicity on a subject so outstandingly beneficial to every interest in your community.

This subject needs practically no cutting as it was screened for me—although I will not vouch for other versions that may not have been properly edited. The scene indicating Brown's illicit relations migh be shortened slightly without losing the effect, if you feel that the background is too definitely suggestive; but aside from shortening this scene to merely a flash, I can suggest nothing. This part of the picture is very strongly portrayed, and yet its accompanying skill of touch is such that there is no jar.

"Parentage" takes a position in my mind as one of the outstanding productions now serving the non-theatrical field; and its lesson is so sound, so urgently needed, and so multiple in its application that the film can be said to surpass most of our non-theatrical headliners. The exhibitor of non-theatrical films—no matter what the welfare institution—who cannot find use for such a film would seem to lack the vision essential to success in this field.

"The Real Roosevelt," in two reels, is an example of what should be, and undoubtedly will be, done regarding the lives and records of every United States President and other important public leaders from this period on. It gives to history a visualization, and therefore a real comprehension, of men who have led our nation.

This production is, of course, hampered by the necessity of using still photographs to show Roosevelt in his younger days, but this is not especially troublesome for the reason that the "stills" are followed by action scenes showing the various localities in which Roosevelt spent his younger days. Further on in his career we come to the pictures of Roosevelt in actual life, and he is shown in a number of characteristic attitudes that cannot fail to impress upon the school child the nature of this reverenced American. This picture is worthwhile for use in every conceivable type of exhibition, and it sets a worthy precedent for a series of historical film sketches that will be of untold significance and value to our descendants.

Both "Parentage" and "The Real Roosevelt" are distributed by the World Pictures Company, 804 S. Wabash Avenue, Chicago.

## EDUCATIONAL MATERIAL

THE EDUCATIONAL reels mentioned here are three of the latest 1922 releases of this producing organization. "Milk as Food" is a story that carries us from the cows in the pastures through the multiple processes by which the finest bottled milk is produced; we see the washing of the cows, the milkers dressed in clean white suits, the pasteurizing of the milk, the bottling process, etc. The other phase of the film is the health element. Figures are furnished on the food value of milk and the necessity of keeping it perfectly clean, and other information extremely valuable for the school child is given. This one-reel educational film has a great amount of practical value, both for direct classroom use and for other purposes where sound instruction is required.

"Making a Rubber Tire" is a competent portrayal of an important process in American industry. Animated maps indicate the sections of the globe from which rubber is procured, and the processes are traced from that point on until the finished product is before us. I question whether the aims of this film could not have been more perfectly accomplished if it had been treated in two reels rather than one, for some phases of the picture could have been made more understandable if footage had been available for more detailed study of the operations. But as the film now stands it merits a good position among films of industrial processes.

"Yellowstone Park" is a study of Nature's phenomena concentrated in this great American playground. More attention is paid to the geysers than to miscellaneous scenery, so that the picture stands apart from the mass of films on Yellowstone. One or two points will not find favor with the educator. For instance, one subtitle mentions the wonderful colors to be observed in a certain object—but the scene portraying the spot is shown merely in black and white; the observer feels that either the subtitle should have mentioned some other feature than color, or the film should have been tinted in the natural colors at this point. As a matter of fact, the use of colors with this subject would have added immeasurably to its worth as an accurate visualization of Yellowstone Park.

These films are distributed by Ford Motion Picture Laboratories, Detroit, Michigan.

## Motion Pictures in Farm-Bureau Service

*(Continued from page 11)*

more thoroughly inculcated in the minds of our farmers. Farm-bureau workers must therefore use many diverse means of placing this work before the membership; for that which reaches one farmer will not come within the observation of the other.

The motion picture is one means of selling ideas to our farm folks, as well as furnishing a reason for gathering together, thereby enabling the farm adviser and others to reach, with ideas, an increased number of people. Many who do not read may be reached by the use of pictures.

With only seven months of farm-bureau work behind us, we have made very limited use of motion pictures. From such experience as we have had we are going on record as being heartily in accord with their use in our work. Limited finances has prevented our buying a projector, but we hope to have one for next year. Our local motion-picture men have given us excellent assistance in showing farm pictures. Eight showings were made of "Spring Valley" and "The Farm Bureau Comes to Pleasant View" at five points in the county, with an average attendance of 225 people at each

showing. The picture "The Winners at the National Swine Show" has been used in connection with meetings held to stimulate interest in our livestock-marketing problems.

Our use of motion pictures has been confined to getting to our people a better understanding of what the farm bureau is; what it should do; and how to use it to advantage. This will also assist in our near future clean-up membership campaign. The writer believes that the best use of motion pictures in farm-bureau work is to assist in drawing an audience—creating an interest in an idea which is to be later driven home by personal interpretation.

## Visual Education in Los Angeles Schools

*(Continued from page 13)*

son was on, and mud was everywhere. Many of the boys were barefoot. It was impossible to get to school without soiling one's feet. What was to be done? The boys decided to do the best they could and avoid mud whenever possible.

In some of the homes parents did not favor sleeping with the windows open, but after a discussion it was decided that at least one window should be opened, and, if possible, every window in the room. Someone recalled that one of the chief reasons for Emile's failure in the try-outs was because he slept with his window closed and the circulation of his blood was sluggish.

Next the class discussed the necessary sleeping hours. One child volunteered the information that ten hours' sleep was required for children of their age. It was suggested that they retire at nine and arise at seven, but this met with many objections. The teacher inquired as to the usual rising hour. Seven o'clock was popular; with some, seven-thirty. Others rose at five, and five-thirty. One boy with a tenacity indescribable held out for seven-thirty until some of the members of his class teased him about it and he finally yielded. For a certain group of boys a nine-o'clock retiring hour was out of the question. As one boy said, "How can I go to bed, when all the family go to the movies three nights a week?" The teacher said, "Well, John, you will have to lose your points, that's all." The class decided upon ten hours' sleep, the rising hour to be no later than seven.

They were now ready to determine how long the contest should last. The class president suggested that it might not be bad to carry it on the rest of their lives. This was debated, the children deciding that a month was quite long enough. Health score cards were made. The teacher announced that the contest would be in force on school days only and that the victorious group would be allowed to make candy in the school cafeteria. A daily score card for each group was posted. The teacher requested the class president to tell me about the reference work they were doing. She told me of her visits to the library, of the books brought to the school for the class, of her letter to the government for pamphlets on citizenship, and how helpful these pamphlets had been. There was a freedom and simplicity about this class that was quite unusual.

A practical lesson on thrift was given in one of our experimental schools. The lesson pictures a visit from Benjamin Franklin as "Poor Richard" to the Bernard family. He chides Emile for his shameful neglect of the garden, Louise because she does not want to wear a made-over dress, Father because he fails to carry insurance, and Mother because she economizes unwisely. At the end of the picture the teacher asked, "How many of you girls have ever had a made-over dress?" Three girls were wearing such dresses and came forward to show them to the class. "How many girls have made their own dresses?" Five girls were wearing simple, attractive dresses which they had made in the sewing class. One girl had earned the money to buy the material and told how much the dress cost. The price of a new dress was computed and a careful estimate made of how much the girls saved by making their own dresses.

"How many have learned to save money systematically? Does anyone have a savings account?" Yes, one boy did, and had his bank book with him. While the class examined the bank book he told how his father had taken him to open the account, and just how it was done. Insurance was discussed. Did the fathers of the boys and girls have insurance? Some of them did. Many children did not know. What was the advantage in having insurance? Discussion followed. The skill of the teacher made this an interesting lesson. She possessed a dry sort of humor that delighted the children and kept them in high spirits. If a child was not really thinking, she would twit him a bit, saying just enough to provoke thought, then giving him a chance to think it out. By wise comment she would turn a discussion at the critical moment, avoiding useless waste of energy, and bringing the point under consideration to a satisfactory close.

One of the best reactions came from the principal of a school located in a foreign district. She stated that although the lessons were given in the seventh grade only, their effect had carried through the entire school. Four months had elapsed and the children were still living up to ideals gained during the citizenship film lessons. Not long ago the same principal told me a Russian girl had come to the office exclaiming, "Oh, Miss McCann, I saw an

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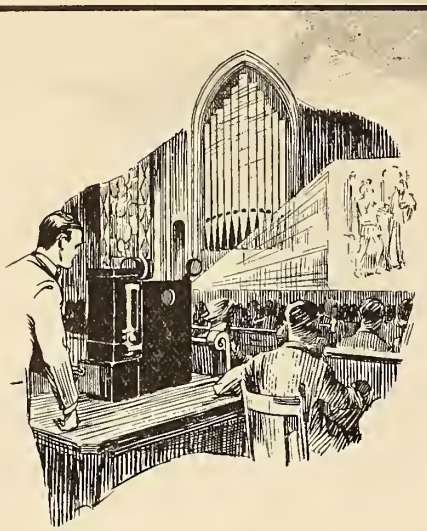

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officer of the law breaking the law! He left the cover off a garbage can!"

Film lessons are supervised four times during the course. If a teacher does not succeed in developing the full lesson content, if children are permitted to dissipate energy on minor points, or if no project work is attempted, a conference is held with the teacher and suggestions made as to how these defects may be remedied. In such cases the class is visited each week until students are attaining full value from these lessons.

A keen interest has manifested itself in the use of motion pictures for classroom work in science and geography. History, sociology, mathematics, and English films are in demand, but thus far it is difficult to obtain suitable teaching material in these subjects. Los Angeles is fortunate in having a number of worthwhile science and geography films that may be rented. The State University Extension Bureau is also helpful. In addition, we have free films from many industrial concerns and railway corporations, such as the General Electric Company and the Canadian Pacific Railway.

Film lists are sent to schools once a month. Supervisors assist us by adding to their outlines lists of films that will correlate with the month's work. This creates a large demand. Our rental fund is not always sufficient, but in most schools the Parent-Teachers' Association or student body has a fund set aside for this purpose. A considerable portion of our population is non-English speaking, and Americanization classes are active in the use of visual aids. Lesson leaflets for beginning English are being worked out in connection with educational films. A synopsis of the film may be obtained two weeks in advance. Accompanying each film is a blank criticism sheet for the teacher to fill out. From information thus obtained we are building up a body of knowledge concerning methods used in the presentation of film lessons, the grade level for which a film is suitable, and which films are worthy of purchase.

To facilitate the use of films there are four portable motion-picture projectors that may be borrowed upon request. Great enthusiasm has been shown in the purchase of projection equipment. Last year forty-one schools added machines, mostly of the portable type. Schools are permitted to give two pay entertainments a year for the purpose of making money to purchase necessary equipment. Many of them devote the funds accruing from these entertainments to the purchase of a projector. Giving a photoplay is a popular way of making money. It is not unusual for a school to clear from one hundred and twenty-five to two hundred dollars in an evening. As soon as a projector is installed the Board of Education equips a room for projection purposes.

In all matters pertaining to administration we have the help of Assistant Superintendent Robert H. Lane, who gives two hours a week to the consideration and decision of problems affecting visual education.

Our confidence in the socializing power of the public school is growing. Many schools have recreational gatherings for parents, teachers, and children at least once a month. Both slides and films are used for social evenings, but motion pictures are more popular. In order that photoplays suitable for children and at the same time interesting to adults may be selected, a list of approved films has been compiled. There are one hundred and eighty-four titles on the list and about eight new photoplays are added each month. No films other than those listed may be shown in schools. Practically all bookings for photoplays are made through this department, although we encourage schools to act independently. Schools may have film entertainments as often as there is a community need, but only a nominal fee may be charged, merely enough to cover cost of film. We desire to establish harmonious relations between the local theatre men and the school. Distributors follow this rule in school bookings: If there is a motion-picture theatre within six blocks of a school, a film shall not be shown at the school until it has had its local theatre run; but if the exhibitor has not contracted for certain releases they are open to our bookings. Subject to this rule we may have pictures as soon as the first run at the downtown theatre is completed, provided we can find an open date and pay the price. When we desire to have community gatherings in a school that is in close proximity to a theatre, we call the local exhibitor by telephone, tell him our plans, and ask if he has any objections. So far, we have had the good-will of the local exhibitor.

Another phase of the work is to render assistance to companies who are about to commence or have already started production of films for strictly educational purposes. We are able to acquaint them with the type of film for which there is a demand and tell them something of the manner in which we would like these films produced.

For a better understanding of the producing end of the moving-picture industry a number of visits have been mode to studios by Assistant Superintendent Lane and this department. We accepted an invitation to visit the Metro studios, where we were shown every courtesy by the publicity man, who wanted us to know all about Metro pictures. First we saw the property rooms, which were filled with every object that could be needed in production. Next we watched the various producing units. We chatted a while with Rex Ingram, who was directing the making of the sets for "The Prisoner of Zenda." He told us something of the changes that had been made in the story to suit conditions and of the means used to

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obtain desired effects. He was interested in the Visual Education Department and asked many questions concerning the work. With rare charm he recalled his boyhood days in Ireland, telling us how much it meant to him when an occasional lantern-slide lecturer visited the village school. Because of these experiences he realized that impressions gained through the use of a picture are long remembered, while Latin poems learned at the age of nine may easily be forgotten. Mr. Ingram believes that in time a large portion of the energy now put into commercial motion pictures will be devoted to films of real educational value.

After our tolk we walked down an old cobblestone street used in the production of "The Four Horsemen." We met Mr. Bert Lytell, who was working on the production of "The Face Between," a version of Justus Miles Forman's story, "Tommy Carteret." Mr. Lytell also exhibited great interest in our work and told us that many times he addressed Parent-Teachers' Associations on moving-picture production and thoroughly enjoyed doing it. The publicity man gave us interesting information regarding production and we went away with a better idea of the problems of the producer and a renewed spirit for the recreational side of our work.

An outstanding feature of the work is a motion-picture operators' course established to train teacher operators. The course comprises: mechanical process of operation, care of projector, repair of films, and knowledge of regulations regarding the operation of moving pictures. When the applicant has completed the work, a registration card is issued certifying that the operator is eligible to operate in schools. Notice is sent to the City Fire Marshal so that the work may be inspected at any time. For high schools we train student operators. According to local regulations an operator may not be licensed until eighteen years of age.

Frequently younger boys prove more resourceful than older ones; and for this reason a modification of the rule was secured. The chief projectionist for the department drew up a course of study and a set of written and oral examination questions for high-school operators. These were submitted to the City Electrician and to the City Fire Marshal, who after due consideration determined that high school boys under eighteen years of age who satisfactorily completed the course as outlined were eligible to operate motion-picture machines in high schools. The applicant must pass an intelligence test, do the full work as outlined, and pass satisfactory written and oral examinations. He is then registered from this department as high-school operator and given school credit for the course.

There is a constantly increasing use of the lantern-slide collection, as this form of visual education seems to accommodate itself satis-


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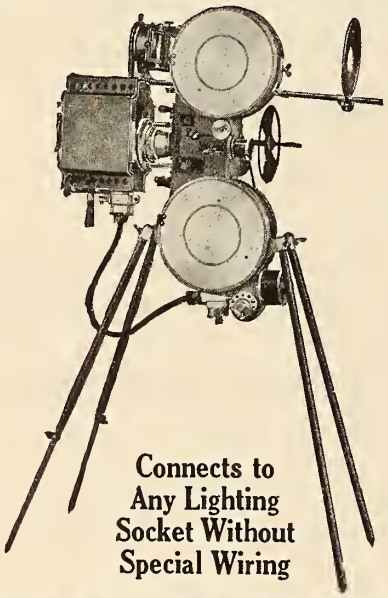

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factorily to departmental schools. Teachers report that stereographs are difficult to use when one does not have the children during the study period, and, while in some instances they are used, the majority prefer sets of colored lantern slides, arranged by subjects. With the growing demand on the teacher's time it seems necessary that all research work on the slides be done for the teacher. Descriptive notes are written for a large portion of the sets in our collection and may be obtained two weeks in advance of the slides.

Stereographs are popular in schools that do not have departmental systems. There are twenty-five thousand circulating stereographs arranged in sets to correspond with subjects in the course of study. The Keystone "600 Set" has been placed as a permanent loan in twenty of the large schools. Mounted pictures are in constant demand. Buckram, thirty-six inches wide, is purchased in forty-yard rolls. It is then cut into yard lengths and folded to the size of a book. Nine pictures may be mounted on a yard of material. Charts are made on such subjects as Pilgrims, cotton, tea, Brazil, etc. A teacher may request a chart on any subject in the course of study, and if material is available it will be ready in one hour. Thousands of unmounted pictures gathered from every known source are kept on file for this purpose. Charts are more popular than single mounted pictures.

Our experimental schools have been of great assistance in determining the teaching power of a particular film. The children in these schools are classified according to mental age into divisions known as upper and lower levels. In each room the children are again divided into groups according to their ability. On official visiting-days teachers may visit one of these schools and see how teaching is done with visual aids. They report that these demonstration lessons are helpful.

In the city jails there are no facilities for the employment of the energies of either men or women, hence the evening school is a welcome diversion. Because the personnel of the groups is constantly changing little strictly academic study can be undertaken. The teachers rely on the various types of picture material for lessons. A special fund is provided for the development of visual education in the three jail schools. The response of the men is quite different from that of the women. The men are eager for all varieties of pictures. We vary the program, giving them in turn lantern slides, stereographs, educational films, and photoplays. They look forward with pleasure to the photoplay, which we try to have every other week. Comedies are preferred by both men and women. The interest of the women lies chiefly in the phtoplay, other forms of pictures having little appeal. They would rather sew than look at stereographs and stereopticon views.


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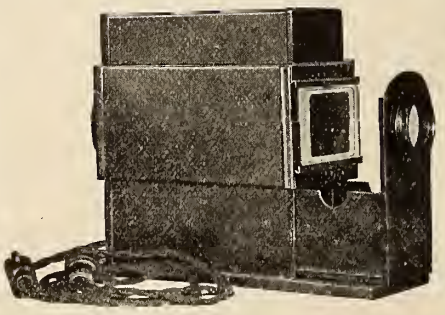

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We have a small library of industrial exhibits for circulating purposes. These have been obtained from various commercial houses throughout the United States. The most popular exhibits are cocoa, rubber, silk, cotton, wheat, cereals, and oil. Among the historical exhibits are carefully costumed dolls representing folk in other lands. There are Pieter and Wilhelmina from Holland, who are twins, and when they were born there were two rosettes hung outside the door, one pink, the other blue. Sipsu, the Eskimo baby, rides in the fur hood attached to his mother's jumper, and is so warm there that the only clothes he needs, or wears, is a hood on his little head. Fox or deer skins are worn in winter, seal skins in summer. Carmencita wears a high comb of tortoise shell and over it her black lace mantilla. One feels the languorous spell of Spain upon looking at this gracious lady. There is our Japanese, Lotus Blossom, about eight years old, carrying her little brother Togo, even when she plays. The dolls were dressed by an expert in period costume design and are valuable in second-, third-, and fourth-grade geography classes. With these few resources as a starting point, we are looking forward to the gradual building up of this important phase of the visual-education work.

In our experience visual education makes the presentation of subject-matter more vivid and more definite, thus leading to better interpretation, thought organization, and discussion. To the teacher it opens up new and refreshing possibilities for more effective instruction.

## Approved Films and Their Sources

*(Continued from page 17)*

ter; exchange, Community Motion Picture Service. Remarks: A study of babies in Japan. Giving a baby a bath, the pied piper of Japan makes candy instead of music, how babies are strapped to the back, beautiful Japanese cock, theatre, school children, strenuous games played by boys, bed-time scenes

**A Day at U. S. Naval Academy, Annapolis.*** Reels, 1; producer, Burton Holmes; exchange, National Non-Theatrical Motion Pictures. Remarks: Drill, mess, Bancroft Hall, new chapel, tomb of John Paul Jones, flashing the heliograph, launching boats, saluting the colors; with the U. S. Army Aviators at San Diego, Cal., famous old Curtis biplane, military drill.

**Charles Urban's Movie Chat, No. 81.*** Reels, 1. Producer, Charles Urban; exchange, Kineto Co. of America. Remarks: Algiers, capital of Algeria on the Mediterranean, Masque de la Pecherie, built in 1660, equestrian statue to due d'Orleans, a

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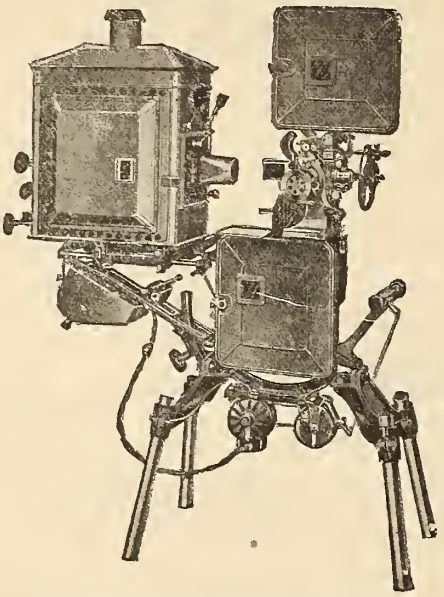

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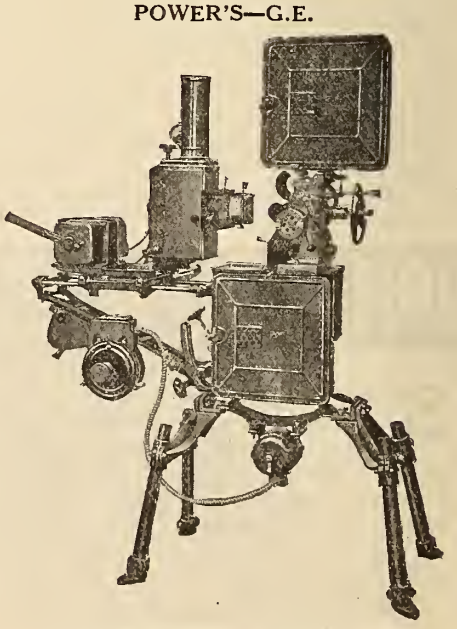

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nomadic bootblack, streets of the old quarter of the city, market place with fruit and vegetable stalls, wandering musicians; using dynamite to bring fish to surface; pets, dogs, monkey, waterfowl, cocatoo, bear; Alkali Lake, Oregon, bordered by deposit of carbonate of soda; Stanislaus River supplies San Francisco with power to run electric plant; the noble Indian, 100 per cent American, riding through his native hills.

**Charles Urban's Movie Chat, No. 88.*** Reels, 1. Producer, Charles Urban; exchange, Kineto Co. of America. Remarks: cut scene of colored boys playing craps, City of Constantine in Algeria, quaint, narrow streets, numerous saddle makers; an onion farm in New Jersey, pipe line sprinklers, packing and shipping to market; dog born without forelegs, uses wheelbarrow for traveling about; boot-tree factory, shaping model by hand, copying by machinery; watermelon patch in south Dixie; large turtle caught in Florida waters; boxing bout between two bears.

**Pathe Review, No. 137.*** Reels, 1. Producer and exchange, Pathe. Remarks: (Cut picture of nude Venus.) Pathecolor varieties of roses, Venus, Liberty, etc.; metal spinning, shaping and lacquering brass chandelier; Ten Blocks East, squalor, views of mansions; at the Zoo Mr. Elephant has his teeth brushed, slow-moving camera scenes of graceful motions of trotting elephant; Hill Monastery of Portugal; Leiria and Batalha in color, unfinished chapel, cloister of Alphonso Fifth.

**Pathe News, No. 102.*** Reels, 1. Producer and exchange, Pathe. Remarks: Secretary of Navy Denby inspects big guns which are fast becoming obsolete; Urbian Ledoux delivers sermon; Lawton, Okla., man jumps from aeroplane in parachute; Paris, most powerful light-house completed, Church de la Trinite; Westlake La., bull-frog smokes cigarettes; Dublin, Ireland, release of 3,000 Sinn Fein prisoners, due to peace treaty; Falcone, Italy, devastated by flood; New York City children at city clinics learn to cook their own Christmas dinner; San Francisco, inflated bags under wings of aeroplane; Quebec, Can., ski jumping; cartoon by Bert Green, relative military strength of leading nations.

**The New America.*** Reels, 1. Producer and exchange, Community Motion Picture Service. Remarks: Wilderness of Cumberland and Blue Ridge Mountains, sequestered folk, primitive customs and ideas of their forefathers, spinning yarn, weaving cloth, mountain girl tans hides for her own shoes, wash day, men fishing and squirrel hunting, catching rainbow and speckled trout in a seine. Calcasien River, Louisiana, colored folk gather for baptism, negro huts, home life, tenant's home in Dixie; section of New York's little Italy, department stores that walk around, buying fish, man-power merry-go-round, a little mother of Hester Street; Los Angeles, rodeo.

**Mirrors of Nature.*** Reels, 1. Producer, Burton Holmes; exchange, Nat. Non-Theatrical Motion Pictures. Remarks: A scenic of reflections, where branches bend, where castles crown the heights, famous Loreley Rock, the classic Rhine, crystal mirrors of River Marne, canals of France.

**Charles Urban's Movie Chat, No. 87.*** Reels, 1. Producer, Charles Urban; exchange, Kineto Co. of America. Remarks: Florence, Ponte Vecchio, Palazzo Vecchio, 600 years old, old Giotto Tower, early Gothic architecture, Statue of Pegasus, Statue of Sabines; shooting pigeons with camera in New York City, water supply, viaduct, aeration plant, dam in construction; Medenine, Africa, stone buildings and sealed windows; Iguana, British Guiana; contractor builds bungalow in eight hours, tenants move in.

**Charles Urban's Movie Chat, No. 91.*** Reels, 1. Producer, Charles Urban; exchange, Kineto Co. of America. Remarks: Piazza della Ragione; camels taking place of horses in Cali- In fair Verona, romantic Italian city, old forum, old church at fornia; sodium sulphide crystals, acetate of lead, crystals of sal-ammoniac; cattle round-up out west, disinfection of animals; garden slug a contortionist; native potter in Tunis, Africa, drying wares in sun or kiln, varieties of guinea pigs.

**The Penegrine Falcon.*** Reels, 1. Producer, Swedish Biograph; exchange, National Non-Theatrical Motion Pictures. Remarks: Bird of prey, one yard between tips of wings, breeds high upon mountains, eggs and young, difficulties in taking pictures of this bird, climbing down precipices; goshawk with nest of branches, young, flying school on broad edge of nest.

**Wild Animals of North America.*** Reels, 1. Producer, Peters; exchange, National Non-Theatrical Motion Pictures. Remarks: Buffalo ranks largest of animals in U. S., frequents region between Mississippi and Rocky Mountains; wild horses of the west; caribou, elk; bears still plentiful in mountainous regions, fierce grizzly, brown bear; raccoon valuable for fur; panther, wild cat, fox, porcupine, ground hog; alligators in southern states, farms where they are raised for their hides; seals on California coast, baby sea lion, tortoises.

**Young Fur-Bearing Animals.*** Reels, 1. Producer and exchange, Pathe. Remarks: Hedgehogs, domestic cat, squirrels, ferrets, fox cubs, badger, bear cubs, lion cubs.

**Baby Song Birds at Mealtime.*** Reels, 1. Producer and exchange, Pathe. Remarks: Birds belonging to finch family, the bullfinch at breakfast, chaffinch and young; brown linnet,

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energetic sparrow; European titmice eating seeds and insects, strong conical beak, nest of long-tailed tomtit; warbler eats plant lice, berries and grapes; nest of marsh wren, Jenny Wren teaching her children to fly.

**Kineto Review, No. 96.*** Reels, 1. Producer and exchange, Kineto Co. of Amer. Remarks: Inhabitants of a hedgerow. Handsome musk beetles, day-flying Burnet moth, satin moth, one of whitest in Nature, hatching eggs, young larvae living in colonies, thick horned plant bugs; volucella, a harmless fly; cassid or tortoise beetles, Xystricus spider, thistle bug, beetle larvae, chelifer or false scorpion, gamasus, young froghopper, Trombidium or harvest mites, which burrow under the human skin.

**The Silver Salmon.*** Reels, 1. Producer and exchange, Kineto Co. of Amer. Remarks: Animal Kingdom Series. America's gamest fish, many are hooked but few are landed, spawning season, close-up view of jaws, sending eggs to hatchery, myriads of baby salmon, set free at ten months of age, making for the ocean, after three years fighting their way back to Northern streams, leaping the waterfalls, fish ladder at the Willamette Falls, eels.

**The Smallest Plants That Grow.** Reels, 1. Producer and exchange, Society for Visual Education. Remarks: Bacteriologist demonstrates to children how to prepare background for experiment, placing bacteria germs on surface, water and dust germs, result shown under microscope, various shapes.

**Beauty Spots in Italy and the Vatican.** Reels, 1. Producer and exchange, National Non-Theatrical Motion Pictures.. Remarks: Lake Como, finest in Italy, incline railway leading to Brunati, hills of Lombardy, Bellagio and the Villa Serbelloni, gardens of Villa Melzi, Villa Arconati, Villa d'Este and Varenna; St. Peter's at Rome, dome, pontifical gendarme, garden of the Vatican, replica of Grotto and Basilica of Lourdes, Court of the Pigna, Casino of Paul IV, only motion pictures ever taken of Pope Pius X.

**Along the Rio Grande.*** Reels, 1. Producer, Burton Holmes; exchanges, Famous Players-Lasky and National Non-Theatrical Motion Pictures. Remarks: Golden sands of the Rio Grande, through the American Sahara by rail, Albuquerque where the new Santa Fe trail touches the river, Indians selling blankets and baskets at station, artistic architecture of Santa Fe, university buildings in Pueblo, fraternity house, relics of the old fiestas and Aztec dance, sunset over the Rio Grande.

**Mount Washington and the Canadian Rockies.*** Reels, 1. Producer and exchange, Community Motion Picture Service. Remarks: Tiptop House chained to granite rock in heart of the Rockies; Mt. Assinebointne, the American Matterhorn, snow-capped peaks and mountain lakes, studies of rock formation and caves, reflections in a mountain lake.

**The Simple Life.*** Reels, 1. Producer, C. L. Chester; exchange, Community Motion Picture Service. Remarks: High in the Andes Mountains lies the Huancayo Valley, shepherd and sheep, winding and spinning wool in primitive fashion, separating wheat from chaff, native huts; potter making a water-jug, polishing and painting; wiggly bridges suspended over the rivers, fiesta at Mito, sacred fire rocket to frighten away evil spirits, native masked dance.

**A Scotch-Irish Reel.*** Reels, 1. Producer, Burton Holmes; exchange, National Non-Theatrical Motion Pictures. Remarks: Shearing Cheviot sheep of the Selkirk Hills in Scotland, storing wool in bags, Scotch children at school, boats on the Crinan Canal, Isle of Skye and some Skye terriers, women carrying heavy loads of peat, ferry, Fingal's Cave on Island of Stoffa, Isle of Iona, Belfast Volunteers of Ireland, presenting colors, Highlanders on parade in Dublin.

**Charles Urban's Movie Chat, No. 84.*** Reels, 1. Producer, Charles Urban; exchange, Kineto. Remarks: Stroll through Strassburg in Alsace Lorraine, city as seen from cathedral, modern transit, light service, St. Thomas' Bridge, Rue Vieux Marchi aux Poissons, St. Nicholas quay, an odd 15th-century boat landing, canal, laundryman's assistant, streets characteristic of old fortified towns, Gutenberg Statue erected in 1840, bronze statute of Gen. Klebu in Klebu Square, house of Kammerezell, cathedral supposedly built on site of Roman Temple of Hercules, sculptors replacing weather-beaten figures on Cathedral, Raven's Court, children in Alsatian costume.

**Sojourning in Sapporo.*** Reels, 1. Producer, Burton Holmes; exchange, National Non-Theatrical Motion Pictures. Remarks: Sapporo on Island of Yezo, busy downtown corner, Buddist Temple, white butterflies by the million, Japanese costumes, haori or overdress, kimono, serving tea; the Nesan, a bell-boy who is always a girl, how to polish a Japanese floor.

**Beauties of Lake Maggiore.*** Reels, 1. Producer, Burton Holmes; exchange, Famous Players-Lasky. Remarks: Views along shores of Lake Isola Bella, hanging gardens; the Borromean Islands; Isola dei Pescatori, views from small steamer; Alps in the distance; palaces and villas; life and labor along the shores; ancient Castle of Borromeo, a stronghold above the lake; tempting terraces.

**New England.*** Reels, 2. Producer and exchange, Society for Visual Education. Remarks: Regional geography. Maps of New England; Boston Harbor, Cape Cod canal, Provincetown, Marbelhead; coast of Maine; Mt. Desert Island, mountains, lakes, and valleys; towns of Lenox and Stockbridge on Berkshires; railroad on Mt. Washington, Crawford and Francona Notch, Mt. Holyoke; Lake Champlain. Industries, poultry, herds, fruit, mills, lumbering, polishing marble, fishing, Providence, Worcester, Hartford, Springfield, Portland; views of Boston's historic spots; Concord, N. H., the Minute Man at Bridge; homes of Emerson, Hawthorne, Louisa M. Alcott, Longfellow, Lowell; famous old schools, Dartmouth, Yale, Williams, Bowdoin, Harvard, Boston Technical.

**Today in Samoa.*** Reels, 1. Producer, Burton Holmes; exchange, National Non-Theatrical Motion Pictures. Remarks: Island of Apia, home of American consul, home of Robert Louis Stevenson, tomb on summit of Mt. Vaea, native huts, copra plantation, white meat of cocoanut dried for food, oil, and cosmetics; natives of Solomon islands, climbing palm trees for nuts, loading cars and transporting cocoanuts, siva-siva dance, other dances in native costumes of former days.

**Seeing San Marino.*** Reels, 1. Producer and exchange, Pathe. Remarks: Smallest and oldest republic, map of Adriatic Sea and northern Italy; 30 square miles in size; 12,000 population, sturdy, wholesome people; Mt. Titanus of legendary fame, three towers.


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# MOVING PICTURE AGE

VOL. V
NO. 12

DECEMBER
1922

## FINALE

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# A Chat with the Editor

WITH hesitation I approach the writing of this my last formal message to MOVING PICTURE AGE subscribers. There is so much that I would say, so much that ought to be said, so many points that will come to mind after the final issue of this publication is off the press! There is much due recognition to be given, and many warnings that might be issued—and so little space!

✣

Most important, perhaps, is it to give due praise to those who have co-operated with me by providing competent editorial material. In this connection I accord highest honor to those who have contributed to MOVING PICTURE AGE without financial recompense. No one who has not handled an independent magazine in this field can understand the difficulties it encounters in even paying expenses. Certain contributors, however, have sensed that problem and have been so liberal as to lend a hand gratis because they felt that the publication was rendering the field of visual instruction a genuine service. I am especially grateful for those who thus helped and found their compensation in the satisfaction of aiding a movement that was right. I am also appreciative of the work done by my paid contributors. But I trust that, in putting over *The Educational Screen*, Mr. Greene may find his work practically assisted by an increase in the ranks of those who are glad to serve their field with their thoughts only for the good they can do.

✣

And certainly the commercial concerns should receive credit for the way in which many of them have supported MOVING PICTURE AGE. I have always had, and I have today, a genuine sympathy for the commercial man in this field. I realize only too clearly the obstacles with which he is confronted, and I cannot but admire those men who have continued operations in this line when it has often brought them hardly a bare living. I have stated editorially a fact that is well worth repeating here: Until the commercial dealer in visual aids is given broader support by users of visual equipment this field will not flourish to the extent that its importance warrants. I have also criticized freely the commercial man who is unbusinesslike as to editing of films and other matters of routine. There is a distinct need of improvement in the relations of these two groups, and the keener persons in both groups are going to develop this improvement and profit thereby.

✣

As for my personal future contact with the field of visual instruction, this is a matter of question at this writing. My heart is in the work, and it is certain that I could not sever all relations with a field so important in the serious work of the nation. At the same time, I hardly believe I will be identified with the commercial phases of visual instruction, for the field's greatest need is for workers who can speak decisively without having their motives questioned on the score of bias. Mr. Greene has requested that I take charge of a department in *The Educational Screen*, but it remains to be seen whether or not such a plan can be carried out.

Probably I shall remain in service with the company that is now disposing of MOVING PICTURE AGE, and maintain an interest in visual instruction as an avocation. I can always be reached at this address—418 South Market St., Chicago—and will always be more than glad to hear from any of those with whom I have been associated in this work. I believe a genuine boom is in sight for the non-theatrical field, based on certain unquestionably dominating factors, and at about the time things begin to happen I may be on the line of battle.

MILTON FORD BALDWIN.

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# EDITORIALS

THIS ISSUE MARKS THE FINAL appearance of Moving Picture Age. A merger of this publication and *The Educational Screen* has been consummated, and starting with the issue of January, 1923, the work carried on formerly by the two magazines will be concentrated in the efforts of *The Educational Screen*.

This consolidation may well be looked upon with favor by those who are truly conversant with conditions in the field of visual instruction. In a line of endeavor that is only in the early stages of development any duplication of effort is deplorable; and as considering publications, it is plain that the workers in the field can be satisfactorily served by one good magazine, while the chances of sufficient commercial support for the one publication are within reason. The commercial interests should find satisfaction in this merger, for it permits them to concentrate their advertising support in one publication rather than dissipate it between two; and the wiser of these concerns will recognize the important obligation of so supporting the work of *The Educational Screen* that it shall live and flourish, for that magazine is now the only independent publication dealing with the subject of visual instruction, and should that point ever be reached when only house organs are serving this field the commercial man had best consider a change of occupation to a line of endeavor that has some vitality.

Moving Picture Age subscribers will receive *The Educational Screen* for January, and on until the date at which their respective subscriptions for Moving Picture Age expire. As for new subscribers, the rate of subscription is the same as that charged by this publication. New subscriptions to *The Educational Screen* will include a copy of "1001 Films (Plus)," the 4,775-film non-theatrical listing compiled and distributed with Moving Picture Age subscriptions.

*The Educational Screen* is desirous of continuing to as great an extent as possible the service plans that have been conducted by Moving Picture Age. The latter publication has always put particular emphasis upon serving the practical needs of the subscribers, because of the belief of the editor that the man trained in gas engine theory, for instance, would have little success in constructing the engine if he did not know where the special pistons or other items could be secured. Mr. Greene intends to include in the enlarged publication an increasing amount of this practical service.

IN DISCUSSING THE MERGER OF Moving Picture Age and *The Educational Screen* it seems fitting to scan the history of the former with the thought of understanding the foundation upon which *The Educational Screen* is building.

Early in 1918 appeared the first issue of *Reel and Slide*, "a monthly magazine to make the screen a greater power in education and business." The title was used until the issue of October, 1919, which appeared as Moving Picture Age. It is not out of order now to state that another change of title was to have been put into effect shortly, as we realized that the name was not accurate. But this plan was nullified by the consummation of the merger with *The Educational Screen*.

Moving Picture Age started its existence as has many a class publication—on the basis of policies that, necessarily at the early stages of any project, were flexible enough to meet existing conditions. In glancing back over the issues of 1918 and 1919 one notes the product of a policy that is even in 1922 a prominent factor in many trade papers: the notion that subscribers are content to accept as authoritative and sufficient the editorial contributions of men who have a commercial bias on the subjects they are treating. In other words, much of what the publisher calls "publicity," although some of it is of quite high calibre, is found in these early issues. The same issues do contain the writings of financially disinterested educators, pastors, and other users of visual aids whose thoughts are worth careful consideration. This comment is distinctly not in the spirit of criticism, but solely to indicate a condition that once existed.

When a change of editorial control occurred in April, 1921, four publications were serving the field of visual instruction: Moving Picture Age, *Educational Film Magazine*, *Visual Education*, and *The Screen*. The first mentioned was lacking in definite policies, and its progress was retarted to a degree by the publicity material found in its columns; the second had the same weakness as regards the use of too much commercial publicity in place of authentic editorial contributions; the third was a house organ of unusually high calibre; and the fourth was also a house organ, but a poor one. As for status, Moving Picture Age was an independent publication (i. e., its publishers had absolutely no financial interest in the commercial concerns serving the field of visual instruction); *Educational Film Magazine* was independent, but a few months later sacrificed this status through the sale of stock to an educational film producer; and *Visual Education* and *The Screen* were entirely commercialized.

The year 1922 brought interesting developments. The first number of *The Educational Screen* appeared in January; and the status of this publication was such that Moving Picture Age voluntarily removed from its front cover the hitherto accurate claim, "The Only Independent Magazine in the Field of Visual Instruction." In the Spring of the year *Educational Film Magazine* breathed its last, to be followed into oblivion a few weeks later by *The Screen*.

In accordance with the wishes of the publishers of Moving Picture Age, the policies of the magazine were revamped in 1921 by the new editor. The publishers felt that the display of a little more sand and backbone would have a tonic effect upon the subscribers and would be beneficial in other ways; for, if an independent magazine in this field so lacked confidence that it dared not say what it thought and say it boldly, what chance existed to help the praiseworthy and discredit the superficial or even dangerous factors? And so the new regime began operations on the basis of several policies that were radical in contrast with those they had superseded.

The policy that drew the most fire was that which ruled against the employment of any contributions written by persons with a financial interest in any commercial institution in the field of visual instruction. This was a complete reversal of the policy previously in force, and naturally some friction was in evidence, especially in cases where an advertiser had been accustomed to receive so much space for his editorial publicity in the same issue with his advertisement. We still smile at recollection of a lurid conference at a Chicago hotel, at which we were informed by an advertiser who had not received his allotment of publicity that he could *buy* two or three magazines if he wished—and who was thereupon informed that there was just one publication he *couldn't* buy! It was great fun. Incidentally, in the execution of this ban against publicity we found that we had overlooked one phase: the legitimate news items around which such publicity was often written. The realization that the subscriber finds real news of the commercial interests to be of actual value led to the initiation of the department "Gossip-Gathering on Film Boulevard," in which is found the wheat that we have culled from the publicity sent out by commercial concerns. In no other part of the magazine will be found any contributions but those from writers who have no financial interest in what they are discussing.

There have been other most interesting reactions upon the endeavor of the editor to follow square and constructive policies, through Moving Picture Age, by correspondence, and in personal contact with those engaged in the prosecution of visual instuction. It is a pleasure to say that almost invariably the other party has been more than ready to work with us when he saw that we played no favorites and sought only the truly worthwhile results. Our advocacy of definite steps of progress rather than bouquet-throwing seances has jarred the nerves of a few whose slumbers it disturbed, and yet this advocacy seems to have crystallized the thought of another alert and aggressive element; and so a measure of good was accomplished at slight expense.

Today Moving Picture Age is in no sense a perfect servant of the field of visual instruction; to claim this would reveal a groundless conceit and a colossal ignorance. From time to time we have recognized flaws in the magazine's attempts to serve; and just before the amalgamation of publications was broached we had laid plans for the strengthening and broadening of the assistance rendered by Moving Picture Age. And yet, although not setting itself up as a model in any sense, this publication has at least aspired to be dependable, honest, and practical: the subscriber has seen it appear without fail twelve times a year, while other publications have withered and died; he has seen it take issue editorially upon matters that needed frank treatment, when the more comfortable method would have been to overlook the subject; he has seen it emphasize the practical needs of the man in the field and pay but secondary attention to the theory of visual instruction, on the basis that both were valuable but the first always imperative.

And so we pass the torch to *The Educational Screen*. We find pleasure in doing so, for Mr. Greene has established standards of integrity for his publication that parallel those of Moving Picture Age. The resources and reputation of this publication are his, and a broad field is ahead. We need ask no more for Mr. Greene than that his efforts to serve

the field of visual instruction be given recognition proportionate to their worth.

WE FIND OURSELVES IN AN unsatisfactory position as regards the the film-reviewing service we had tentatively offered to MOVING PICTURE AGE subscribers. The first response to our offer was not extensive enough to warrant immediate action, and we allowed another thirty days within which subscribers might register their approval or disapproval of the project. The response to the second editorial was such that we knew that this film-reviewing assistance was desired. And then, just when arrangements were being made, the affiliation of the magazines was proposed and action was necessarily suspended.

We have discussed the matter with Mr. Greene, and have made clear to him that there is a clearly defined need for such a service. We can safely say that Mr. Greene is anxious to conduct *The Educational Screen* along lines that seem most helpful to the cause of visual instruction, and that he recognizes the value of such a service as we had contemplated. However, he will undoubtedly appreciate the urge for early action more clearly if he receives numerous postcards or letters inquiring about progress on this plan. Address Mr. Nelson L. Greene, 5200 Harper Avenue, Chicago.

IN A RECENT ISSUE OF THE *Saturday Evening Post* is an article entitled "Taking Orgy Out of Organization," by James H. Collins. The entire discussion is an illuminating and sound commentary upon one phase of modern business; but what interests us particularly is the following paragraph:

> "Hit the time-marking, dues-collecting, me-too association that invades the field covered by other associations or serves no useful purpose at all," said more than one organization man when told that this article was to be written. "There are too many organizations of the wrong kind. But don't forget that good organizations are more necessary than ever."

What thought does that bring to mind, you gentlemen who are interested in organization as applied to the cause of visual instruction? To those who are not new to the field will come a vision of two so-called national organizations for the promulgation of the interests of visual instruction: The National Academy of Visual Instruction and the Visual Instruction Association of America. Are these organizations supplements or duplicates?

These two groups have been analyzed before in these columns, for the benefit of persons who could not see the object of belonging to both groups and yet wished to select the more promising one. Therefore conclusions rather than evidence are cited here—although the corroborative facts are available to any who wish them.

The National Academy of Visual Instruction is the only organization of visual instruction that is actually functioning on a national basis. In this group are represented institutions from California to Massachusetts, from Michigan to Texas. The Academy was organized as a distinctly national, "non-local" project, and the charter members will be found to be from a number of different states; and this national status is further indicated by the locations of annual sessions, including that of 1923—Wisconsin, Iowa, Kentucky, and Ohio. The Visual Instruction Association of America, on the other hand, is literally the offspring of the Visual Instruction Association of New York City, a local group of visual-instruction advocates. Its president, E. L. Crandall, is in charge of visual-instruction work in the New York City public schools, and is also president of the Visual Instruction Association of New York City; the institution seems pretty thoroughly chained to the metropolis at this writing.

Feeling among experienced visual educators who have no bias in the matter is that the Visual Instruction Association of America is a fifth wheel. At the time of its formation, at Chicago during the meeting of the N. E. A. Department of Superintendence, Dudley Grant Hays and the writer protested the step on the grounds of duplicated effort. The answer given was that the new group would specialize in work that the Academy had neglected—visual instruction in the elementary branches of education. Ostensibly this answer was sufficient, for the Academy could have done more with public-school work than it had up until that time. As a matter of fact this reason was not enough to justify a new organization. Another argument presented was that the commercial interests had no representation in the Academy, and would be given a better opportunity in the new group. The upshot is that the Visual Instruction Association of America is composed of both educators and commercial men, on a basis of equal membership privileges for all. Obviously such an off-balance grouping will never be accorded recognition or authenticity in educational circles.

The National Academy of Visual Instruction has a definite obligation implied in the formation of the other organization. As for its public-school activities, this deficiency has been remedied to a degree. But primarily it must take steps to function with more consideration of the commercial man who pays dues into its treasury—or else cease soliciting the commercial man's membership. By no means do we advocate that he be granted full privileges; such a step would automatically nullify the organization's independence and authority. But there is a happy medium to be achieved if the constructive element in the Academy will set about it, such as the development of a limited membership for the commercial man, by which he may take some part in discussions of the field of visual instruction. Opposition to such a suggestion may be expected, for in every organization is found the type of man with a distorted perspective as regards commercial interests; but the element that is thinking in more enlightened terms will have slight difficulty in lifting this dead weight from the tracks. The commercial man will be justified in determining the actual worth of the Academy by the criterion of whether or not it gives his membership status serious consideration at the Cleveland session.

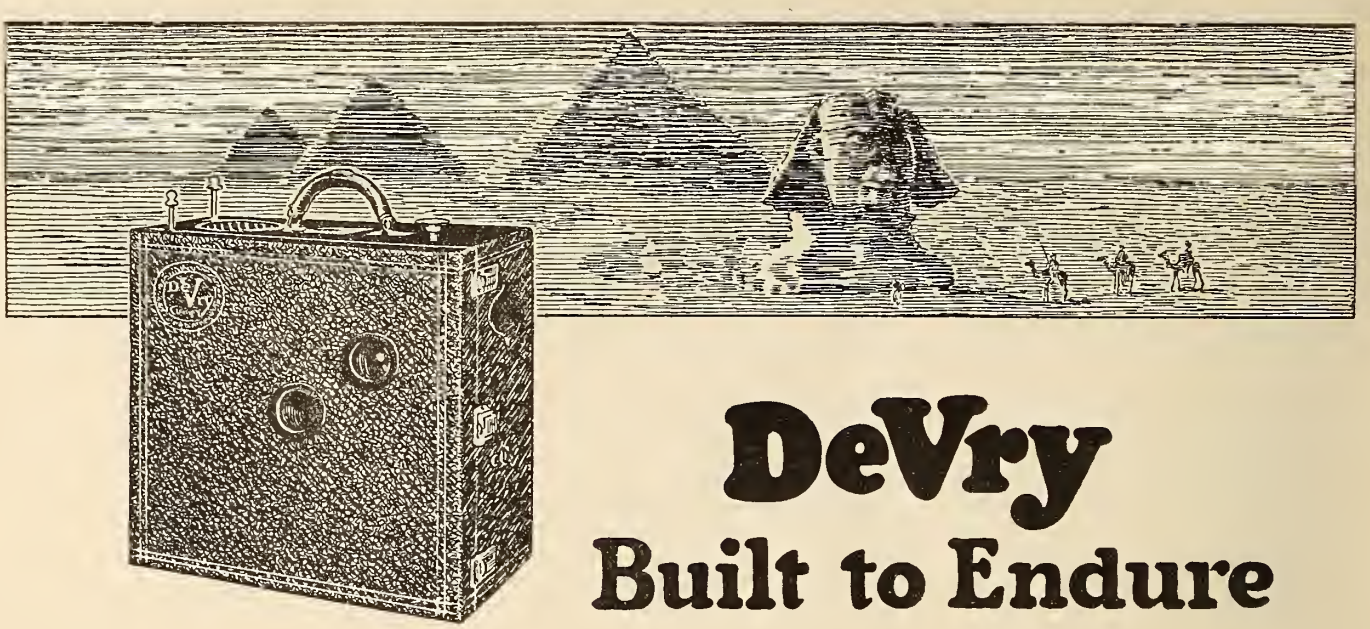
The Visual Instruction Association of America has an equally definite obligation to the field of visual instruction; if its officers will not take steps to carry out this obligation, its members should. We are acquainted with Dr. Crandall personally, and we know him as a man of ability and experience. Any able executive has ambition, and of course Dr. Crandall aspires to see this new-born child of the New York family hold a similar position nationally. Undoubtedly his aspirations have led him to put temporary satisfaction before permanent good; and certainly he has not realized that the institution is so constructed that it can never hope to attain even the modest ranking that the Academy enjoys today, even if efforts to increase the membership were unusually fruitful. Dr. Crandall would prove himself far more of a real executive if he should approach the officials of the Academy with views toward a merger of forces. But if Dr. Crandall himself is obdurate in his unsound plan, the personnel of his group have power to effect this affiliation through more dramatic channels.

OUR ATTENTION HAS BEEN called to a grossly erroneous situation existing in the field of visual instruction. A welfare worker, corresponding with a commercial distributor of non-theatrical films in one state, was informed by him that he distributed for that state the films of the state university of a neighboring state. In other words, this state university is now trying to serve the non-theatrical film needs of another state.

There are several angles from which to view this situation. One is that the people whose taxes support that state university have excellent reason to inquire who extended its working territory to include municipalities beyond the state's borders. Another relevant question concerns whether the communities of that state are so completely and satisfactorily served by the department of visual instruction that this department can find nothing to do; if so, one recognizes an ideal occasion for the lopping off of a few unnecessary offices in the cause of economy.

Perhaps the most important question is: Shall any state university constitute its department of visual instruction as virtually a commercial film exchange? The commercial exchange usually serves a number of states, and distributes films at a profit; and the department in question qualifies, according to our information, in both respects. And another interesting sidelight upon this particular institution is that during the past year more than one commercial distributor has complained of the methods employed by representatives of this institution in securing films for their library. The charge is that the representative purchases prints from the commercial man at rock-bottom price by stating that they are to be used by the schools, and then, when the purchase has been made, rents the films at a profit; which means that the dealer sold the prints at much less than a fair profit, just to provide a profitable asset for the state-endowed educational institution.

Sometimes desire for greater recognition impels a man to overstep himself; sometimes an ambition to make his department show a profit is the urge. An institution that permits its representatives to give it a bad name because of such tactics is being unpardonably careless with its greatest asset—reputation. Enough protest has already been registered on the dubious tactics of this particular department of visual instruction to indicate that an inventory and adjustment of its operating principles might be beneficial to all concerned.



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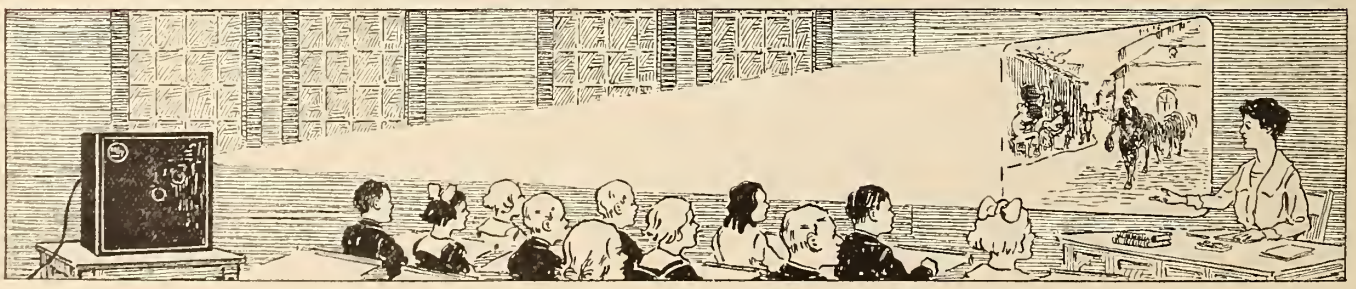

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# USING *the* SCHOOL SCREEN

COMPILED BY THE EDITOR

THE COMMENTS quoted below have appeared in MOVING PICTURE AGE contributions by competent visual educators during the last two years. The remarks were chosen as typical examples of the best thought on the subject of visual aids in the school, and also as illustrating the diversity of applications of films and slides in connection with the educational institution.

A. W. ABRAMS, *Chief, Visual Instruction Division, University of State of New York, Albany.*—Any arrangement by which the stereopticon lantern can be used any day at the regular class period without taking more than a minute to darken room, attach lantern, and begin work, is satisfactory. If a special room is provided, then all or nearly all the classwork should be done in that room. Let it be understood at the outset that the visual method as here outlined does not consist in doing the usual book work for several days and then "showing pictures." The proposed work cannot be done by occasionally taking the class to an assembly room for a lantern exercise. Take the lantern to the classroom. Use a small screen, one not larger than six feet square. The back of a wall map answers very well. Not all the light from the windows need be shut out. The necessary equipment is simple and inexpensive.

It is essential that the class be liberally supplied with books on South America. There should surely be sufficient copies to supply each pupil with one book during each study period. Do not expect to succeed with the method unless such reading material is provided. Teaching pupils how to use books is in itself an important function of the school. There is now too little of it. It is an essential feature of the visual method. Also provide as many wall maps as practicable.

The teacher must be willing thoroughly to familiarize herself with the subject and further be able to differentiate essential from unessential facts. Unless she is disposed to pursue her studies much beyond the limits of the textbook she should not attempt this method. Those teachers who have taken a class over South America in accordance with this outline report that they studied more than usual but enjoyed the work and were themselves profited. The teacher is herself to visualize correctly and vividly the different regions and the grand division as a whole, and to have clearly in mind the organized knowledge with which she is to leave her pupils at the end of the period of study. The teacher must give the amount and sort of study to each picture necessary to enable her to know not merely the particular things shown in it, but the significance of these things as representing important aspects of the geography of the continent.

CHARLES ROACH, *In Charge of Visual Instruction, Iowa State College of Agriculture and Mechanic Arts, Ames.*—The next problem is one of adaptation. How may the film now extant be used to best advantage in the classroom? Anyone could quarrel and quibble about the shortcomings of the present supply in its present form, but that would not help the situation. No hungry man would refuse to eat just because there is insufficient salt in the potatoes and too much vinegar in the salad. The pupils in every school are hungry for pictures. Will they not be served merely because films happen to be seasoned too strongly with the theatrical and because the picture is not exactly in the form of a balanced ration? Truly the present supply is not all that may be desired, but one step at a time is as fast as any new undertaking should go. The catalogue index was the first step; now is the time to take the second. Use as much as is possible—expurgate the rest. The preliminary work involved is so great that any other than those who see a vision in the future would shrink from the task. He who believes the catalogue index has solved the problem is only deluding himself.

In all the vast collection of film the school superintendent may occasionally find reels acceptable without changes or cuts. Most of the film is admittedly theatrical—designed for shows, not for recitation rooms. Its educational value is general rather than specific. These reels are comparable with the magazine, trade journal, newspaper, or a best seller, rather than with a textbook, reference work, encyclopedia, or classic. Yet hasty observation may invite the hasty conclusion that films for the classroom have not yet arrived. Without further investigation the teacher may dismiss film lessons from his mind, and as a result boys and girls will continue to wade through the formal course of study in the same conventional and often too insipid manner, without the joy and enthusiasm which could be added if someone would take the time to investigate a happier way.

Among the so-called educationals listed in film trade journals are single-reel subjects such as the Pathe Review, Screen Magazine, Ford Weekly, Kineto Review, Urban Movie Chats, Burton Holmes Travels, Paramount Magazine, Goldwyn-Bray, Chester Outing Scenics, Prizma, the old Gaumont Reel Life, the Pictograph, and even the topical news reels. The trade calls these educational, but they may better be called informational. If the supervisor of visual instruction will take the time, he may choose these informationals wisely and actually adapt them for classroom use. He can cut the parts not desired for his class and use only parts of the reel that in his estimation are worthwhile. The 1,000-foot reel has been established by convenience and conventionality, but for class purposes no limitations of length need be made. Scenics and travel reels may frequently be used just as they are assembled, without any modifications, additions, or subtractions. Oftentimes 50 feet is all that may be necessary for the film part of a recitation. That 50 feet may be hidden in some topical reel containing 950 feet of unimportant and useless material.

It is possible to build up a course of geography and visit every continent, country, important city, and trade center on the globe. Perhaps there isn't a significant geographic fact or point that has not been photographed by the nomadic cameraman. Certainly the teachers of geography have every possible opportunity to use the present and existing film with practically no change.

Next in importance, as far as quality is concerned, come the science subjects. Many educationals contain something pertaining to zoology, botany, chemistry, physics, agriculture, and home economics. Insect life, plant life, crystallography, applied principles of mechanics, light, heat, electricity, and animal studies are quite commonly pictured. To select the best subjects is truly a laborious task, but it can be done if the supervisor of visual instruction will take the time.

History, language, and literature may not be so easily presented by way of film, although the present supply (1921) includes features with plots based upon legends, historical facts, or works of literature. There are "The Pied Piper of Hamlin," "Julius Cæsar," "Quo Vadis," "The Fall of Troy," "The Story of Plymouth Rock," "The Ride of Paul Revere," "Les Miserables," "A Tale of Two Cities," "Evangeline," "Life of Lincoln," "Tom Sawyer," "Huckleberry Finn," "The Mill on the Floss," "Enoch Arden," "Rip Van Winkle," "Cinderella," "The Seven Swans," "Snow White," "The Crisis," "The Birth of a Nation," "The Hoosier Schoolmaster," "Last of the Mohicans," "Robin Hood," "Romeo and Juliet," "Macbeth," "King Lear," "The Prince and the Pauper," "Othello," "Last Days of Pompeii," "Vanity Fair," "Scrooge," and "A Winter's Tale"; and a much longer list could be added. Something suited to every class

in the entire twelve grades of the primary, intermediate, and junior and senior high schools can be found in the list enumerated above. Perhaps every one of these screen versions is full of anachronisms; no doubt but that the director overemphasized certain dramatic situations, ignored others more important, and possibly introduced some scenes and situations in the picture that never entered the mind of the author nor could possibly be found in the original text. These incongruities may prove to be the very things that will provoke class discussions and bring out original interpretations of the pupils themselves. The chief merit of film studies may repose not so much in their immediate cultural value as in their power to motivate and vitalize the recitations.

James N. Emery, *Supervising Principal, Potter District, Pawtucket, R. I.*—In our own experience we have found four principal methods of using slides with satisfactory results. A judicious combination of several or all, according to the makeup of the class, the time available, or the character of the work, is more satisfactory than rigid adherence to any one.

First among these is the conventional lecture plan. In this the teacher or principal lectures to the class as the new slides are shown. This method makes for economy of time and a clearly developed and logical presentation. In the hands of a speaker who knows how to fit his own knowledge to the picture and the class, it secures some very satisfactory results. It also presents the added advantage of reaching large numbers at one presentation. A speaker can ordinarily talk to an auditorium filled to capacity as well as to a small group. This year, with three eighth-grade rooms and pressing demands upon my own personal time, I have found it almost necessary to do my own teaching in this way, to avoid needless duplication of work.

A second method, which we have found in moderation to work excellently, is the use in the classroom or hall of a good geographical reader, such as Huntington's Asia or South America, or Carpenter's texts. Pupils in turn are called upon to read various paragraphs, and, as they read, the appropriate picture is flashed upon the screen, and if necessary discussed further.

We find this possible either by using a small reading light and base plug in one corner of the room, or by opening the door of the lantern from time to time and letting its light out sidewise upon the class (unless your lamphouse ventilation is good, I would caution special care for the sake of your condensers). If part of your hall lighting system can be controlled by a central switch near the lantern, the lights can be flashed on and off for this purpose. Both of these last two plans, however, might be criticized as causing undue strain on the eyes.

In making use of this method it is necessary for the teacher to annotate her own copy of the textbook with marginal numbers of the appropriate slides. For my own and the teachers' use I have a copy of nearly every geography and geographical reader annotated in this way. Some fairly effective results may be obtained through the use of this method.

A third plan used in many schools is for each pupil to learn the facts about some one picture and then recite them to the class when the picture is thrown upon the screen. This method is most effective when preceded by the study of the stereoscopic views of the same subject. Several of the manufacturers supply printed sheets or slips upon which the more important facts about each picture are printed.

In many respects this is the easiest method to handle, especially for the novice teacher. It presents the advantages of a rapid drill, with few lagging places, and makes an excellent showing, especially before visitors. We have used this plan to some extent, notably on one occasion when a selected group of upper-grade pupils gave a demonstration before a gathering of business men, where it was important, to save their time and ours, that the pupils should know exactly what they were talking about.

The plan I like best of all is the use of the lantern for a development recitation in the class. Assume that the class is studying Japan. We have on the screen a picture of the city of Tokio, a bird's-eye view looking out over the wilderness of roofs. We see that the houses are nearly all of the same height, pattern, and size. We can see that the houses in the picture are all of flimsy construction. Why?

We have already studied the mountains and volcanoes, and know that there are numerous earthquakes in the country; and a boy volunteers, "Because of the earthquakes." Good as far as it goes. Not satisfied with that, we draw out that if the houses are built of such flimsy materials there is little danger of people being hurt if the house is shaken over; that it will not cost much to rebuild in the case of disaster; that skyscrapers would not be practical under such conditions; that the climate is warm and they do not need such protection from the winter cold as in this country; that it is damp, and they need abundant ventilation to prevent things from mildewing, etc.

We notice that the roofs, in spite of the light construction of the houses, are heavy and firmly built. Gradually we draw out that they are built that way to avoid having the roof blown off by the heavy winds which infest that section. Then we take up the jinrikishas standing in the street; the dress of the coolies who draw them; the paper parasols the men and women carry; the wooden clogs and the need for them; the curious signs; the almond eyes; the queer way of carrying babies on the back; the burden-bearers who carry their loads suspended from a long pole balanced on their shoulders; and a score of other details, until the pupils unconsciously and of themselves have absorbed a quantity of colorful details of Japanese life.

This takes time; it needs careful preparation before-hand by the teacher, a thorough knowledge of her subject beyond a perfunctory skimming over the book, and constant watch lest the class be drawn away to unimportant side-issues. On the whole, however, it is the most satisfactory method of the four, and holds the interest of the class most closely of all.

W. O. Stark, *formerly with Department of Visual Education, Kansas State Normal School, Emporia.*—It has not been the policy of the department to purchase films as permanent property, but to secure the loan of the best educational films for periods ranging from two weeks to one year. Securing the films from these sources has made it possible to place this motion-picture service, without cost to the schools, within reach of every school in the state. At present 80 Kansas schools are making use of this service. Formerly a circuit was planned and the films kept moving on this circuit, but this did

*(Continued on page 18)*

An Americanization Class at Lafayette Evening School, Newark, N. J. Mr. Balcom, Assistant Superintendent of Newark, Discusses This Work in the Accompanying Article

# VISUALIZING AGRICULTURE

Compiled by the Editor

THESE excerpts from the contributions of county agents who have employed motion pictures in their duties are valuable because they deal with experiences only—not theory. These exact quotations are in every case possible the most significant paragraphs from each particular writing, so that they represent in a sense the decision of the writer as regards the worthwhileness of films in his service, and also present other interesting facts that are relevant.

Mr. Stebbins, Whose Remarks Appear Below, Utilizes Such Centers as This in Bringing Instruction and Entertainment to the Rural Districts Through Motion Pictures

D. W. Mendenhall, *County Agent, Dawson County, Mont.*—Two years ago I announced to one of the community chairmen that I would give a stereopticon lecture. I have a small slide projector; but this man advertised that there would be a motion-picture show, and everybody in the community turned out to see the moving pictures, little realizing how difficult it would be to produce such pictures in a rural district. I apologized and said that some day I hoped to have a motion-picture projector. While the crowd was well pleased with the pictures, I could see at the time that a moving-picture outfit would have a distinct advantage over the outfit I was then using, and I began investigating the matter, studying projectors, methods of financing, etc. I finally selected my present equipment because it seemed to give satisfaction to its users. I also liked the idea of a special generator on the Ford car so that I could secure sufficient current for the machine at a minimum effort in districts that had no electric current.

Being a county agricultural agent, I felt that my duties were first educational and second recreational. Of course, if I can combine the two, so much the better. My sources of educational films are the U. S. Department of Agriculture, the state college, the Ford Motor Company, and other institutions that distribute educational films, and I have seldom been disappointed in films I have secured. There is a growing demand for moving-picture films by county agents and other extension workers, and an increasing list of good films is available. I find that a four- or five-reel showing is about the right length. I usually use from two to three educational films and one clean comedy.

I have talked pit silos in Dawson County for five years, but recently I secured a good pit-silo film illustrating construction and filling, and the feeding of the silage to livestock. I heard no less than fifteen or twenty farmers say two weeks after a series of such pictures was shown in the county that they were going to build silos, and already two farmers had started the construction work. That is what I call "selling an idea."

On one occasion I showed some films on the construction of sanitary poultry houses. A few weeks later I was in the same community visiting among the farmers, and three or four of these farmers took considerable pride in showing me how they had rearranged their poultry houses.

I have given moving pictures out of doors, using the white side of a building; in granaries, barns, community halls, churches, schoolhouses, my own home, and my office. At the present time I simply use a white cloth as a screen.

C. M. Yerrington, *County Agent, Custer County, Mont.*—If more interest is to be created in community development you must cultivate in the people the habit of meeting together. The question now arises—how can this be done? For the last four years I have held meetings in the various communities of my county and an average of only 65 per cent of the people have been present. Many times we have had the very best of specialists at these meetings to talk to the audence on subjects of very great importance; nevertheless, the townspeople would not come out. We met with fair success in getting the people out to our community picnics, as well as to the community fairs; but I could not but see the grave need for some sort of entertainment to bring out the women and children as well as the men. It is asking much of the women and children to attend a meeting where there is only speaking, and where often the subject discussed is not of interest to them.

Upon my recommendation our county farm-bureau organization set to work to raise sufficient funds for the purchase of a complete motion-picture outfit. We decided that the only practical method was to ask each organized community of the county to contribute so much toward the machine. We sent out a circular letter to farm-bureau community committeemen regarding the matter, and with but one or two exceptions met with marked success.

Some of the organized communities of the county gave as high as $50 for the purpose. The farm bureau in turn guaranteed each community organization a free exhibition for every $10 invested in the machine. The money was raised by the communities in different ways; some sold season tickets, some gave dances, some took personal subscriptions. The complete outfit cost about $455. Every dollar of the money was raised before the machine was ordered.

With the use of the projector we are able to get practically 100 per cent attendance at our meetings; this instrument enables us to reach the 35 per cent that we had failed to reach in any other way. As a rule we have short talks between reels, pertaining to the community program of work. We are accomplishing just as much of our conventional county-agent work as before the projector was installed. Over and above this may be figured as assets the educational value of the pictures, and the fact that we have a 100 per cent attendance of the men as well as making the meetings so interesting that the women and children are glad to attend. I would not try to do county-agent work again without access to a motion-picture projector.

One other redeeming feature about the film exhibition in the rural districts is that it tends to maintain the morale of the country people, especially where they are more or less isolated. Practically all the children and a number of the women in my county had never seen motion pictures until we visited their neighborhood. Now they look forward to these showings, and are asking from time to time when the next exhibition will be given in their respective communities.

Charles H. Rehling, *Farm Adviser, Clinton County, Ill.*—In showing "Spring Valley" a short talk was made previous to the projection of the film, calling attention to the more important points in the picture and to the two main points emphasized in the story, namely, more efficient production and better marketing of farm products. "The Homestead" will be used to emphasize the need for better farm management.

The financial side of the use of motion pictures of course needs to be considered. In one community the local officers charged admission, which proved very satisfactory. In the other communities col-

lections were taken up, and when all twenty-four showings had been made we figured that they had cost the farm bureau about $1 each above receipts. We felt that this expenditure was well worth while, and when showing again we hope to make more than expenses. The projector and equipment were purchased outright from funds in the farm-bureau treasury.

MURRAY E. STEBBINS, *Agricultural Agent, Valley County, Mont.*—To get project work before a community it is necessary to get the people together, and, once together, put them in a pleasant mood. Then they are in shape to take hold of a program of work with spirit; and while in this mood they will also give good attention and thus have a much better understanding of the work than could be obtained in any other way. The people come out to the meeting and see a few reels on the subject, and then it is an easy matter to get them to adopt the work and select a good leader. There is no one sleeping or disputing during a motion-picture program.

When a film program is announced a good attendance is assured; about 90 per cent of the people in the community will be there, rain, snow, or blizzard. How much more encouraging and how much greater the work with an almost complete and really interested attendance!

A program was scheduled for a farmhouse one evening at 8. About noon the weather turned stormy, and the snow started to lift and travel in the air, which is a bad sign on the prairies of Montana. I started for the place and arrived at the farm home about 4. About half of the people were there then, and by 5 they were all there. They came early on account of the storm. I dare say that without the motion-picture program not more than a dozen persons would have turned out because of the storm; but as it was the project work was completed and the program was put on with good results, making a second trip unnecessary. Those present stayed all night, as the blizzard was so bad they were afraid to start home. In instances like this one I have been saved a second trip to a community, and have completed a definite piece of work, thanks to the help of our motion pictures.

At summer picnics the schoolhouse is seldom large enough to hold the crowd, for at such gatherings four or five hundred is an average attendance. Therefore it is necessary to show the films outdoors, and this is successful unless it is a very windy or a bright moonlight night; then the difficulty can be solved by getting around on the side that the wind does not strike or on the shady side of the building. In fact, in the summertime it is more comfortable to film the pictures outside than inside, and is just as satisfactory. I often put on two programs a day by filming the pictures in the afternoon. By putting a horse-blanket or some dark covering such as an overcoat over the windows no difficulty has ever been experienced in putting on a program at 2 o'clock in the afternoon.

The financing of the exhibitions is very important, but not difficult. In this county educational films have always been used, and the only expense we have had has been the transportation. That amounted to a lot of money, and had to be met. The way the expense was handled was by getting the business men of the different towns to advertise on slides. These were run at the beginning of each program all over the county. Each business house was charged $10 per year per slide. The business houses considered it good advertising, and it more than paid our expenses and added no extra expense or work to the program. The business men were glad to co-operate with us in this way.

E. M. PHILLIPS, *Farm Adviser, Greene County Farm Bureau, Ill.*—From the standpoint of the farm-bureau officials motion pictures are not staged merely for the purpose of entertainment. They are a means to an end, though oftentimes the films themselves may teach highly important lessons. Stories of better farm management, better cultural methods, better livestock, better rural social conditions, better country homes, etc., have been put into attractive pictures that not only entertain but instruct. Couple these with the other serious purposes of farm-bureau service and you have abundant reason for assembling the people of a rural community at any time the occasion is suitable.

We find that farmers enjoy homely pictures depicting the familiar everyday scenes such as planting the crops, cultivation, harvesting, etc., especially those in which modern machinery and up-to-date methods are employed. They like also to see the best types of livestock—animals of show-ring calibre. We have made quite wide use of a reel produced in our own county, on the Gregory farm at White Hall. This is a picture showing Mr. Corsa's prize-winning Percherons in action before a large crowd of men assembled to attend one of his famous horse sales.

The big problem of the farm bureau, especially in these pioneer days of its existence, is to establish contact with its members to the largest possible extent. The bureau has developed several very important lines of service that should appeal to every member of the organization. Farm visits on the part of the county agent, consultations with farmers who come to the office, field demonstrations, etc., are among our best means of reaching the membership, but out of a thousand or more members in the bureau it is found that a goodly number of men are not reached by any one of the above activities. Taking the farm bureau out to the members through community meetings and telling the story of its service in the byways and hedges we believe is an important method of reaching men everywhere. Motion pictures are an important factor in this accomplishment.

The story of motion pictures in farm-bureau work would be incomplete without a mention of their influence on the young people, the rising generation on the farm, for the boys and girls take a livelier interest in these meetings than do their parents. It is one of the ways in which the attractiveness of farm life may be played up so that the young people will get a vision of the possibilities of a career of success on the farm.

Most of the films we use are naturally on agricultural subjects, but we also employ other themes for our exhibitions. Farm folks like to get away from shop stuff as well as do people in other vocations; hence we frequently intersperse travelogue pictures, road-building, manufacturing scenes, and humorous subjects.

A. H. PICKFORD, *County Agent, Story County Farm Bureau, Ia.*—We find two important uses for the pictures: instruction and entertainment. As a means of delivering authentic information in a clear, concise, convincing manner we think the moving-picture route is hard to beat. Consider, for example, the comparative efficiency of an hour's talk, without illustrations, on the eradication of intestinal parasites of hogs, and the snappy, clear, conclusive presentation of the same subject in the two-reel production "Exit Ascaris." The former leaves the audience imbued with a sense of mystery on the whole topic, and literally dormant when you attempt to check your results. Not so, however, if you use the film. The presentation has been so easily understood that the audience is ready to *go*—to tackle the problem in a pleasingly effective manner.

Field workers have for years talked on the dangers lurking in the consumption of milk from herds of dairy cattle infected with tuberculosis, yet where or when has there been the reaction to equal that which follows the presentation of that excellent film "Out of the Shadows"? As one of our farmers put it: "My herd was tested within 48 hours after seeing the picture. The health of my wife and children is too valuable to run the risk."

For pure entertainment we find the films of considerable value. Regular farm-bureau meetings are held in many of the townships. These meetings are usually held in the natural community center, the consolidated school, with home talent furnishing the major portion of the program. Oftentimes films of a lighter vein are run, sometimes at the opening of the program to hold the gathering crowd and help to start the meetings on schedule time; and at other times a reel or two is run at the close of the program—to send folks home with a smile.

G. F. BAUMEISTER, *County Agent, Stephenson County Farm Bureau, Ill.*—Motion pictures play an important part in our farm-bureau work. We would not know what to do without them now, for we are always assured of a crowd when films are used. We prefer meetings in rural schoolhouses; we think the school district the best local unit to work with. Practically every family has an interest in the school. It is a small unit, and everyone is acquainted with everyone else. All can come without covering a great distance, and the whole family generally comes. Often there is no standing room when the exhibition begins.

In the summer we frequently put up the curtain on the outside of the building, and the optience sits comfortably in automobiles in a semicircle or lounges on the grass. We sometimes have used town halls and rural churches as meeting places. Practically all of our picture meetings are in the evenings.

After using motion pictures as much as we have, it is hard for us to conceive of carrying on our farm-bureau work without them. Demand for meetings exceeds our ability to supply them. We have lined up many communities and several have been interested in forming community organizations. We have shown pictures many times to those who had never seen pictures before—old men and women and many children.

By means of pictures we have increased attendance at our annual meetings, at meetings of breed associations, etc. We have given our picture to rural churches and established a point of contact there. We believe that there is no limit to the possibilities of good from the use of pictures other than lack of sufficient finances and the physical inability of putting in every night at it.

# Correspondence

## MR. HAYS, ON GENERAL PROGRESS

October 30, 1922

Mr. Milton Ford Baldwin
Editor, Motion Picture Age
418 So. Market St.
Chicago, Ill.

My dear Mr. Baldwin:

I can never cease to appreciate the dinner which the publishers of the country gave for me last April. I have thought it was the most generous and pleasing thing that has ever or can ever come to me. At that time I made an earnest and rather definite commitment as to what I hoped to do in this new work, and as earnestly as possible sought the advice and sympathetic help of the publishers; I came to the Press in this work as to a sort of elder brother.

This help has been generously given, and I am very grateful and want to express that gratitude in this manner. Frankly, I have always regarded the purposes I outlined that night as a promise to the publishers, and thought that this enterprise of "establishing and maintaining the highest possible moral and artistic standards of motion-picture production, and developing the educational as well as the entertainment value and general usefulness of the industry" was quite certainly their affair, as it is more or less the business of every well-wisher for better things everywhere.

With this in mind I have wished that there might be some means of getting to the publishers in a personal way what has been done, and definitely the progress that has been made. At the end of about six months since our organization it has been of some interest to the members themselves to review the activities, and I want to call your attention to the accounting, that you yourself may know.

The very elements which make the motion picture a most potent power for entertainment, education, moral influence, and general usefulness carry to those who control it an exactly measurable responsibility.

There are three great groups that have certain definite rights in the employment and the enjoyment of motion pictures. There are those who in any way have to do with the creation of the pictures and their distribution; and there are those who exhibit them; but first, and with rights far above those of the other groups, is the public. The people of the country have the complete right to require that motion pictures shall be clean, of course, and that they shall be of the highest standards of art and entertainment. No solution of what has been called the motion-picture problem is possible and no great plan for the future can be successful without the recognition of this fundamental matter, and this fact is accepted by the industry.

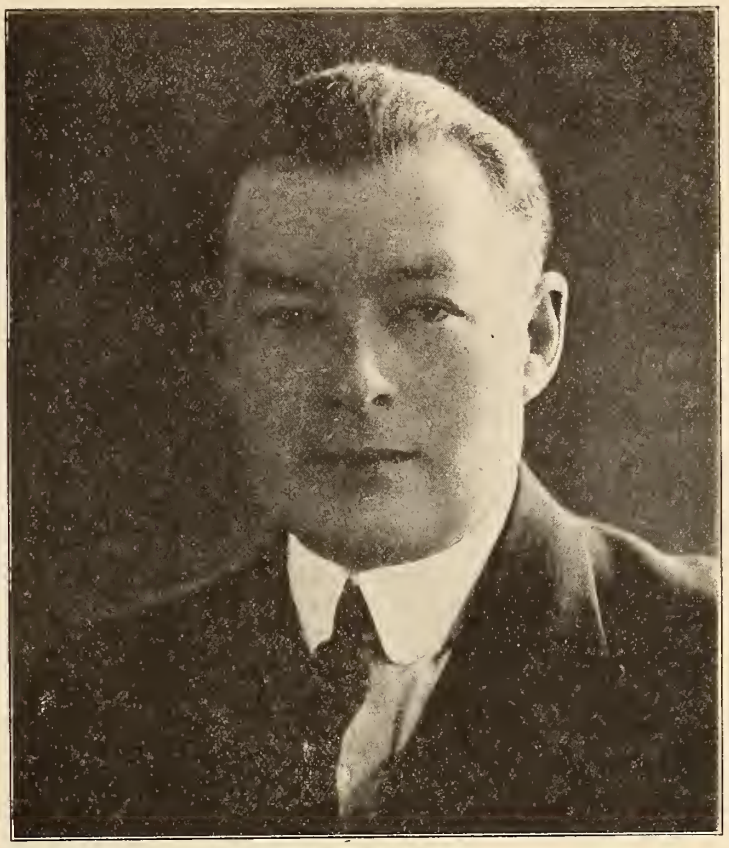
It was the sensing of this duty that brought about the organization of the Motion Picture Producers & Distributors of America, Inc., and it is for the complete discharge of that duty that the planning and execution have been moving forward.

The development of a new spirit of confidence and co-operation within the industry was the first essential, because only from such a relationship can come the united action necessary for effective execution. That spirit obtains, and it includes producers, distributors, exhibitors, authors, directors, actors, cameramen, mechanics, and all the rest. The development of the right relation between exhibitor and distributor is a continuing problem, of course, with its solution based primarily on a continuing mutual fair dealing.

To better ascertain and more certainly discharge its duty to the public, the industry sought and obtained the co-operation of some eighty nationally organized welfare movements. A General Committee made up of representatives of these groups, with an Executive Committee of twenty and an Executive Secretary, have all been brought into an active association of mutual helpfulness. This involves the consultation with them by the producers, and the careful consideration of all suggestions and arrangements for the actual preview of the pictures. This plan will, of course, go far toward bringing that understanding of both the public duty and the practical problems involved from which the very best results possible will ensue.

The pertinency of the effort to endeavor in entertainment pictures always to portray correctly historical incidents, habits, customs, costumes, etc., has been obvious, and this effort is being made with renewed earnestness. In addition, the value of the motion picture as a new pedagogic instrument has been given serious consideration. To the National Education Association the offer was made, and accepted, that the plants of the members of our Association be used for experimentation and that the educators of the country and the producers join in the movement to make certain the production of pictures for classroom work which will be pedagogically, scientifically, and psychologically sound. A committee of great educators appointed by the National Education Association, together with the Federal Commissioner of Education and others, is meeting with the members of the Association, and plans will be perfected, all to the end that such need as now obtains shall be met, together with the certain almost limitless demand of the future, and met with pedagogic pictures which measure up to the standards fixed by the educators themselves. This will no doubt result in an invaluable contribution to the pedagogic forces of the country. Along with the development of the classroom film are proceeding the plans for the intelligent, equitable, and complete development of the whole non-theatrical field.

Further, the producers have taken definite steps to make the fullest possible use of the motion picture as an instrument of international amity. They are making certain that all films which are sent abroad, wherever they may go, shall correctly portray American life, ideals, and opportunities. We will sell America to the world with motion pictures. American producers furnish the majority of all pictures shown in the world, and this correct depicting of the life and habits of our own and foreign people, each to the



PRINCE SASCHA, member of the house of Thurn and Taxis, of Czecho-Slovakia, has arrived in this country with the intention of stpdying the motion-picture industry. He is now en route to Universal City, California, where all facilities have been put at his disposal for a complete understanding of American production methods; and following this period of preparation he will return to Czecho-Slovakia to organize his own producing and distributing unit. Both Czecho-Slovakian and American actors and actresses will appear in the films produced by this company.

It is enlightening to note from Prince Sascha's conversation that, while he is decidedly interested in recreational films, he gives first importance to motion pictures with an educational trend, for use in his country. Czecho-Slovakia's people are held down by the oppressive hand of ignorance, says the Prince; and he recognizes the opportunity of relieving this situation by the dissemination of accurate and essential information through the medium of films. This work is already being carried on to a limited extent by the Czecho-Slovakian government, through its edict that every recreational film program shall carry at least 1,000 feet of educational material; but Prince Sascha plans more advanced steps in the same direction.

other, will go far toward bringing the international understanding and appreciation which move in the direction of a world peace.

Primarily a source of entertainment, the importance of motion pictures, as such, is measured by the imperative necessity of amusement for our people. And make no mistake about such imperative necessity. Just as you serve the leisure hours of the masses so do you rivet the girders of society. The industry accepted the challenge in the demand of the American people for the highest quality of art, morals, and entertainment in motion pictures as the principal amusement of the great majority of all our people and the sole amusement of millions and millions. They recognize that any evil that might be in motion pictures can be removed, the highest standards of art and entertainment attained, and all the great advantages of pictures retained at the place where, at the time when, the pictures are made, by those who make them, and in no other way.

Beginning a new drive this year for the best possible pictures measuring up toward what the standard should be and which many pictures already had achieved, earnestly asking the public's co-operation and hoping, of course, from every possible standpoint, selfish and unselfish, to move in the right direction, they have brought out, and are bringing out, a series of pictures which we are hoping will attract the public's attention as the evidence both of their good faith and of their ability to accomplish, and as an augury for still better things to which their every effort shall be directed. The maintaining of the highest standard is quite as essential as its attainment, and there can be and will be no slipping backward nor loss of any improvement that may be accomplished. These pictures are being received in appreciation, *and the public will not be unmindful either of the impossibility of pleasing every one with every picture or the necessity of different types of pictures for the various types of taste and interest.* There are many of these pictures, some already released, some soon to be released, and some in the making.

I am very hopeful for the future. It is a large undertaking and I again most earnestly ask for your suggestions and your active help. It cannot, of course, be finished at once. Indeed, it can never be finished, because the *service* of the motion picture, like the *service* of the press, depends for its quality on a constant effort. What I hope to do is to make certain that this effort for better and still better service by motion pictures shall be constant, and that from the effort will come an accomplishment that will mean the largest possible usefulness.

With very kindest personal regards, and best wishes always, I am,

Sincerely yours,

WILL H. HAYS.

## MR. HAYS, ON NON-THEATRICAL FILMS

October 18, 1922

Col. Jason S. Joy
Executive Secretary
Committee on Public Relations
522 Fifth Avenue
New York, N. Y.

My dear Colonel Joy:

You know, of course, what is being done in connection with pedagogic films and what is being done to develop the film as a useful instrument of international amity. I am sure there could be no difference of opinion either in the efficacy of what is being done in these directions or what its pertinency must be. I am also sure we agree exactly on the necessity of the elimination of the evil from pictures, and the value of the constant effort for betterment of the art, morals, and interest in them.

The non-theatrical demand and supply is one of the big questions. Personally it is a hobby with me, and from the time this work was first brought to my attention until now I have urged constantly, both in public and in private, that there will be films in churches and schools everywhere. I believe this, and very much indeed has been done in the last six months toward developing a demand in this field. As I said in the speech at Boston before the National Education Association:

> The problem which faces all of us is to provide some plan of coöperation which will provide film material for instructional use in schools and colleges, and suitable films for churches and welfare organizations—some plan which will secure the active coöperation of theatre owners and public leaders, and which will safeguard against harmful competition between non-theatrical and theatrical groups. These matters, which are merely incident to the youth and tremendous expansion of the business, can be worked out satisfactorily without question.

The problem of semi-religious and semi-educational films is not so extensive as that of pedagogic films, but is much more difficult. Every one is for pedagogic films in the classroom, and of course there is no objection to purely religious films in the churches. The matter, therefore, of pedagogic films and purely religious films presents no problem save only the problem of providing an organized demand and an organized supply. However, in developing the industry as regards an organized demand and an organized supply of semi-religious and semi-educational films there are definite economical duties and limitations that have to be recognized; there are also certain ethical and moral duties and limitations, and while we are continually encouraging the development of those phases of the industry and finding ways for the supply of the proper demand in that regard, we always predicate this interest and activity on the assumption that in such plans as are developed it will always be recognized that the theatre owner has certain real rights in the premises, which rights would naturally be recognized first of all by those who are interested in seeing religious films.

The fact is, of course, that the theatre owner pays a national and state tax on his theatre, a license fee, an extra insurance premium, and other special levies in order to run his business and provide for the essential amusement of the people, and it would be obviously unfair to him to create a competition to draw the same audience, with or without charge, to see the same attraction into places which have no such burdens. Such a thing would neither be morally or economically sound.

While this is true, it is just as certain that there is an actual and potential need for pictures in churches, of the type which are thoroughly proper from every standpoint and which will do great good, and which need must be met. All the demand there is and the demand of tomorrow, which in my opinion is estimable, can and will be taken care of in a way that will not be an injustice to the theatre owner in any way whatever.

Obviously, just as more pictures are used wherever used so more pictures will have to be made, and the producers want to see every possible market developed; but our Association must, of course, take the view, and we do take the view, that in the development of the whole situation we must only proceed in ways which are absolutely fair to everybody interested. And don't let us forget that there are three great groups that have rights —certain definite rights—in the employment and enjoyment of this great new instrument of entertainment and education: there are all those connected in any way with the production and distribution of motion pictures; and there are those who exhibit them; *but first, and with rights far beyond those of the other groups in the matter, is the public, whose servant the motion-picture industry is.* Far and away beyond the rights of all others in this whole matter are the rights of the people. Just as the people have a complete right to demand that motion pictures, the principal amusement of the great majority and the sole amusement of millions and millions, shall be clean, and of the highest standards of art and entertainment, so they have the right to expect that as fast as it can be done every possible usefulness of motion pictures in every possible field be developed. It is important, of course, and the broad view requires that in developing the non-theatrical field every fundamental right be considered, and that the action of all of us be measured by what is for the good of all. Personally, I am very certain that this can all be worked out and that not only great good will come, but that it will be a most practical benefit to the industry.

It has been suggested many times that this Association, as such, ought to engage in the production and distribution of non-theatrical films. This we could not do because it is a commercial undertaking beyond the powers of the Association; besides, there are several companies engaged in this work now, and there are departments in other companies endeavoring to develop a market and a supply. This Association has, however, a privilege and a duty to study the matter, as we are doing, and to try to develop in the right way both the demand and the supply, and in that work the help of the Committee on Public Relations is essential.

We will assign someone particularly to this work as suggested in the resolution.

I am sure you will be interested in the investigation which we have been making as to the legal limitations and restrictions operating in many of the states against the use of pictures for non-theatrical purposes, such as, for instance, the matter of fire restrictions in some states which make the use of motion pictures very difficult in non-theatrical ways. There are many things to be worked out.

With very kindest personal regards, and best wishes always, I am,

Sincerely yours,

WILL H. HAYS.

What does the other fellow think? Here is a collection of reactions from workers in various denominations

# FILMS *in the* CHURCH

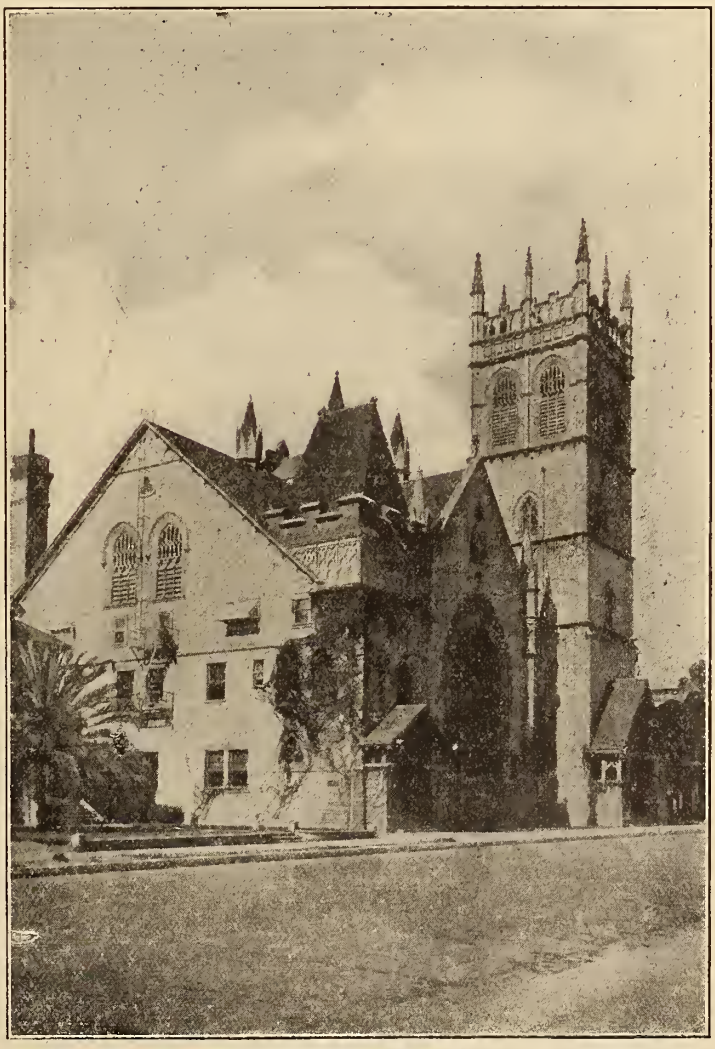
COMPILED BY THE EDITOR

DURING the last two years a number of notable contributions have been published in this magazine from the pens of religious workers who employ motion pictures in their activities. It seems fitting that special attention be accorded these noteworthy writings, and to that end a number of especially pertinent paragraphs are here reprinted for the assistance of the newcomer in this field.

REV. GEORGE E. STICKNEY, *Associate Pastor, First Congregational Church, Appleton, Wis.*—Our Community Night program is in no wise a religious meeting. We neither open nor close the meeting with prayer, nor do we sing any of the church hymns. On the other hand, it is not simply a five-cent movie. We try to make it a time when the entire family can come and thoroughly enjoy themselves at a good, wholesome entertainment. We do not give season tickets, nor do we have any system of registering those who come. We already have more calling and follow-up work than we are able to do. There are no strings whatever to these Community Nights. Anyone, whether he has money or not, whether he is pious or otherwise inclined, is welcome as long as he is in harmony with the spirit of the entertainment. The trustees give us free use of the church, so our weekly expense is not large, and is easily taken care of.

Now, what are the results? They are hard to tabulate, and yet here are some significant facts. Not for years has there been such a tide or undercurrent in favor of the church. In our calling we find people taking pride in the fact that they belong to this church and that they can invite their friends to these Community Nights. We find many eager to join, and, in fact, new members come in almost faster than we can assimilate them. The Boy Scouts are eager for their work (ushering) each Friday, and we are training up in this way a good corps of ushers for the church a few years hence. Last Sunday our Sunday school broke all recent records for attendance. The people of the community know that they can see a good clean movie any Friday, and whole families by the score take advantage of the fact.

REV. ROY L. SMITH, *Pastor, Simpson Methodist Church, Minneapolis, Minn.*—The criticism which comes from people outside any church originates usually with some professional critic who would complain that the church "was not doing anything" if it did not use pictures. In a few instances a complaint will come from some theatre manager whose business is being affected. This does not happen often, though there are a few of the tribe of Alexander the Coppersmith still living. The amount of friendly praise and interest that comes will more than counterbalance the criticism a hundred times, my experience indicates.



**The First Congregational Church, Los Angeles, in Which Rev. Carl S. Patton Has Employed Motion Pictures with Marked Success**

The criticisms from people in other churches usually originate in jealousy, in which case there is nothing to do but ignore the critic. There may be an honest objection to the use of pictures with the feeling that the church using them is lowering the general tone of church influence and thus making it harder for all the rest. In such a case it is necessary to educate the critics to the genuine purpose involved and the methods used. This requires time and patience, but it is worthwhile. On the other hand, there may be a genuine cause for complaint.

The criticism which comes from without is not so difficult as that which comes from within. Much of the objection from our own people may seem to be pure obstinacy, but it usually begins in an honest conviction. Convictions, misguided, soon become obstinacy. I have always asked the critics to judge the issue on the basis of actual results and facts as revealed in practice. It is of the greatest advantage to take the people into our confidence. I steadily avoid the appearance of "trying to put something over." In every case where it is possible I have tried to get the critic to take some responsible part in the work. In some cases I have made a personal call on the objector and undertaken to reason the matter out. Under no circumstances do I allow any show of bitterness or irritation. I proceed upon the assumption that the critic is as much interested in the work as I am and that the criticism arises from an anxiety to see the work prosper. I try to secure some sort of consent, even if it is a grudging one, and then build upon that foundation, however narrow. By giving the critic credit for honest motives I have been able to thaw out much opposition that I could never have battered down.

REV. R. ERNEST AKIN, *Pastor, First Unitarian Church, Louisville, Ky.*—I was pastor of a church in Detroit, going the usual rounds without accomplishing much—preaching, teaching, calling, marrying, burying. And it may have been the consciousness of not really reaching the folks through the regular methods that helped me toward the use of movies. And yet before leaving Detroit I had not considered their use in a religious program.

Then I went into the army. I tried to adapt my religious message to the boys, and had better than the average attendance at my meetings; yet the fellows who needed the religious touch most were the ones who never came. I served in the "Y" huts, and so had to use the sort of arrangement to which they were accustomed.

After eight months I took over the Y. M. C. A. religious work for the camp (Camp Dix, N. J.), and had under my supervision the religious program for a dozen huts. My workers sensed our failure to reach the boys most needing our work. We tried

holding barrack meetings, going where the boys lived, but again the needy ones slipped out. Then we tried the movies. First, in the big auditorium, seating 3,000, we started using them on Sunday nights—good wholesome pictures, which did not always come up to our slogan of "Pictures with a moral," but which were not harmful and which did get us a crowd. Then we worked pictures into the other hut programs. Later we worked short, pointed talks into all movie programs, even on week nights: talks on social righteousness and patriotism, about taking one's place in the home town, the home church, the Y. M. C. A., or the Knights of Columbus, about looking after one's insurance, about becoming leaders of the young boys at home. So, in the camp work, the movie contributed its part in wholesome entertainment and at the same time brought us the boys and gave us a chance to put across our message to them.

When I resigned from camp work in September, 1919, and accepted the pastorate of the First Unitarian Church, it was with the distinct understanding that I should have the chance to try out some of my schemes. I knew that folks believed in religion, but that most of them were not very keen about sermons and theology. So we started, that fall, our Sunday-Evening Picture Service.

We opened the service with a good rousing "sing," using the better class of popular choruses, plantation melodies, patriotic songs, and religious hymns. We had a prayer, announcement, an offering, and then the picture. We have tried the picture program, including educationals and a feature of medium length; but we have found that a single feature, well chosen, serves our purpose better. We have called them "pictures that preach," and have tried to make them a distinct moral contribution. After the picture I have given a five-minute straight-from-the-shoulder sermonette along the lines of the lesson in the picture, and I like this plan better than giving an address before the picture. If the lesson in the picture is not distinct, or if the character of the picture is not the best, by talking afterward I can correct these defects. After the talk I dismiss the congregation in the usual manner. The atmosphere is religious.

Rev. K. E. Wall, an Ardent Advocate of the Use of Films for Religious Purposes

Rev. William N. Whear, *Pastor, First Methodist Church, Lanesboro, Ia.*—Films were first used in the Methodist church to fill Lanesboro's painful want of clean entertainment. We had no adequate plan for this work, and those in charge had had no experience with films. Several local young men who knew something of motion-picture projection offered their assistance in this humble beginning. A portable projector and a muslin curtain were installed in the church auditorium, and with "The Goose-Girl" for the feature the initial program was screened for a large and enthusiastic audience.

The Lanesboro Community Building is the outgrowth of this church's attempt to serve the community seven days in the week. We found that the showing of entertainment films twice a week in the church auditorium was giving rise to a lack of reverence toward the house of worship; and so we began to create sentiment in favor of a suitable building and equipment for community programs. Today there stands alongside the church a community house valued at $20,000, the doors of which are open every day in the week. Here we have a public library, gymnasium, auditorium, women's rest room, showers, games, and other equipment, all belonging to the community center. Here home-talent plays, socials, and motion-picture and literary programs provide the citizens with a rich supply of wholesome social life, and this ideal concentration of community interests is but the development of what in 1918 was only a muslin screen and a portable projector.

Rev. Carl S. Patton, *Pastor, First Congregational Church, Los Angeles, Cal.*—The size of the audience is only one test, to be sure; but it is a fair one. Our Sunday-evening congregations for February, 1919, averaged 242. For the same month in 1920, with the pictures, they averaged 1,244. On the second Sunday evening in October, 1919, we had 132 people present. On the same Sunday evenings in 1920 and 1921 we had respectively 1,265 and 1,190. Our offerings have increased proportionately.

I preview all of my pictures myself. It is an endless job, but I have not been willing to delegate it to anyone else. Sometimes I ask one of my friends to see a picture for me and report tentatively upon it. If he reports unfavorably I drop it; but if he reports favorably, no matter if he is enthusiastic about it, I see the picture myself. I do this for several reasons. First, no man's taste is that of another man, and the preacher will be held responsible for whatever is shown on the screen. Second, I can often use, by making proper elisions, a picture which as seen in the theatre would not do for the church at all. As to where to make the cuts, I can tell only by careful preview. Third, most pictures as they are given in the theatres are a little too long for my purpose. I do not wish ordinarily to use a picture over an hour, or at most 70 minutes, in length. Most pictures originally longer than this can be cut to this length without hurting them. Fourth, it would be quite impossible for me to make an appropriate talk in the midst of a picture without having seen the picture and thought considerably about it beforehand. These reasons are more than sufficient for the careful examination of every film I rent.

My evening service thus gives me two or three times the amount of work I formerly put into an ordinary Sunday-evening talk. But I am entirely willing to give this amount of work to it, since I have from six to eight times as many people as I otherwise would and I can produce a much more telling impression upon them.

Rev. K. E. Wall, *Pastor, First Congregational Church, Zanesville, Ohio.*—Here was a challenging situation. Standing-room at the motion-picture houses was at a premium. The faithful few who attended the evening service did not need it. Should we close our church on this most opportune evening of the week, or should we adapt our program to meet the situation?

After deciding on motion pictures I spent nearly two months educating my people to be of the same mind on the matter. At our annual meeting I recommended the purchase of a projection outfit and the membership voted unanimously for the plan. There were a few who did not exactly approve—neither did they object. Here is the value of preparing your people for a move of that sort. I have known ministers who did not make careful preparation, but who went ahead and, largely of their own accord, instituted this type of service. Consequently they antagonized a part of the membership, and the whole project became a miserable failure.

We began our picture services in February, 1920. The church was crowded to the doors. We seat 375 in our auditorium, but many nights we have turned scores away. Our picture services have been a decided success in every way. We have not instituted the regular community-night entertainments, and I am not in a position to write on that subject. The few that we have had were well attended and beneficial.

Rev. C. Wesley Boag, *Pastor, First Methodist Episcopal Church, Delavan, Wis.*—As I studied the matter, the question of motive loomed large. Why need I instal motion-picture equipment in my church? Let me say quickly and frankly that my object was not to draw a crowd, as I already had an enviable attendance at the evening service. Nor was it my object to oppose or compete with the moving-picture theatres of my city; I am on the best of terms with them. Nor was it a desire to do something different or spectacular. My object was a sincere desire to extend and enlarge the service rendered by my church.

It seems to me that the program of many churches has narrowed to a few hymns, a sermon, and a benediction. Perhaps it is true that the church today is open to the criticism sometimes made against it that it is continually saying, "Help us here, help us there; do this or that for us: give here and give there!" I have acted on the

proposition that our church, which has made many appeals for help, should now turn the tables, and by installing motion-picture equipment enlarge its program and give some definite and attractive form of helpful service to the community.

Rev. Guy Livingstone Brown, *Pastor, First Baptist Church, Jamestown, N. Y.*—Our experience has led us to the feature moral and religious drama, filmed by experts in cinematography, as decidedly the best for presentation on Sunday evening in connection with the service of worship. Our greatest success has been with "The Stream of Life" and "The Turn of the Road." The former has been shown on three Sunday evenings, and the latter twice. Many pictures of this character are now available for use in the churches at moderate rental prices. A commercial film with a splendid lesson, and yet with one or more objectionable features, may be easily cut by an expert operator to meet the requirements of a Sunday-evening showing.

Two questions are always raised when a church considers the use of motion pictures in connection with its regular work of preaching the gospel. First, the cost: Will the collections be increased sufficiently to take care of the added expense accompanying the installation and operation of standard motion-picture equipment in the church? I can only answer this question by giving our own experience of almost one year. We have more than met all of the running expenses associated with showing high-grade motion pictures every Sunday evening. We are slowly but surely paying for the cost of our equipment, although not the slightest pressure has been exerted to increase the offerings.

The second question is: Will the presentation of the motion picture on Sunday night add to the spiritual life of the church, and will it meet the universal evangelistic demand of the Sunday-evening service? My experience leads me to answer this last question without hesitation, in the affirmative.

If the motion picture is introduced into the church as an entertainment feature, merely to draw a crowd and to take the place of the spoken word, it will be a failure as a spiritual and evangelizing force. If, however, the right kind of film story is used to illustrate a vital truth presented in a fifteen-minute sermon from a living servant of the loving Christ, followed with an intelligent and timely appeal for the immediate surrender of the life to Christ, there can

*(Continued on page 22)*

# *The* NATIONAL ACADEMY *of* VISUAL INSTRUCTION

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A department conducted by the Secretary of the Academy for the dissemination of Academy news and thought. Opinions here expressed are not necessarily in accord with those of Moving Picture Age

## ANNUAL ACADEMY MEETING

THE FOURTH Annual Meeting of the Academy will be held at Cleveland, Ohio, February 26 to March 2, 1923. This meeting will emphasize the teacher's side of visual education. Opportunity will be given to study the workings of the Cleveland Educational Museum and to see how visual education is functioning in the Cleveland Public Schools. Mr. W. M. Gregory, Cleveland, is chairman of the program committee.

There will be another meeting of the Academy in St. Louis, Missouri, in the late spring at the same time that the Annual Meeting of the National University Extension Association is held. Emphasis at this meeting will be placed on Distribution and Technique in Visual Education. It is possible that a two- or three-day training school dealing with Technique, Administration, and Methods will be given at this time. Those in attendance at this meeting will have an opportunity to study the workings of the St. Louis Educational Museum.

## MISSOURI SESSION ON VISUAL EDUCATION

THE DEPARTMENT of Visual Education of the Missouri State Teachers' Association met in Kansas City Friday afternoon, November 17. The following program was carried out:

Address: "Visual Education." *Assistant Superintendent Rathman, St. Louis Public Schools.*

Address: "The Use of the Film in the Schoolroom." *Rupert Peters, Director of Visual Education, Kansas City.*

Illustrated Demonstration: "The Value of Lantern Slides in Teaching." *Superintendent E. A. Jones, Ashland.*

Address: "The University of Missouri Visual Education Service." *Director C. H. Williams, Columbia.*

Address: "Plans for the New Year."* *J. V. Ankeney, Columbia.*

The following resolutions were adopted:

I. Establishment of a Department of Visual Education with specialist in charge on full time. This department to have a three-fold function:

1. Teach methods courses to both vocational agricultural teachers and others.
2. Carry on investigations.
3. Supervise the production of visual aids for use in the schools of the state.

II. Recommendation "that the Legislature provide for the University of Missouri ample funds for the collection and distribution of visual aids for use in the schools of the state."

The following officers were elected for the ensuing year:

Chairman: Mr. Rupert Peters, Kansas City.
Vice-President: Mr. R. A. Rocfort, St. Louis.
Secretary: Miss Alma Wilhite, Columbia.

Chairman of the Executive Committee: Mr. C. H. Williams, Columbia, Missouri.

The latter has the power to appoint sub-committees as follows:

1. Committee on Inquiry.
2. Committee on Information.
3. Committee on Literature and Publication.
4. Committee on Courses.
5. Committee on Outline for Rural Schools.

*This paper was read by Superintendent Rathman in Mr. Ankeney's absence.

## OHIO VISUAL-EDUCATION CONFERENCE

DUE to the initiative of Mr. A. C. Eckert of the Springfield, Ohio, High School, a Visual-Education Conference was called during the meeting of the Central Ohio Teachers' Association, held at Columbus, October 27 and 28.

A committee was appointed which will draw up definite plans for the organization for a Visual-Education Section and attempt to secure a regular place on the departmental meeting at the next convention. This Committee consists of:

Mr. F. S. Moffett, Piqua.
Mr. W. T. Heilman, Columbus.
Miss Lape, Amanda.
Mr. Paul Warner, Greenville.
Miss Grace Roling, Columbus.
Mr. A. C. Eckert, Springfield.

## REQUIRED EQUIPMENT

AT their Annual Meeting held at Columbia, Missouri, November 2, 3 and 4, the Vocational Agricultural Teachers of Missouri recommended that the State Department of Education make the stereopticon a required piece of apparatus in each Vocational Agriculture Department in the state. There are eighty of these departments.

The Resolutions Committee adopted a resolution favoring the establishment of a Department of Visual Education in the state university.

# HIGHLIGHTS

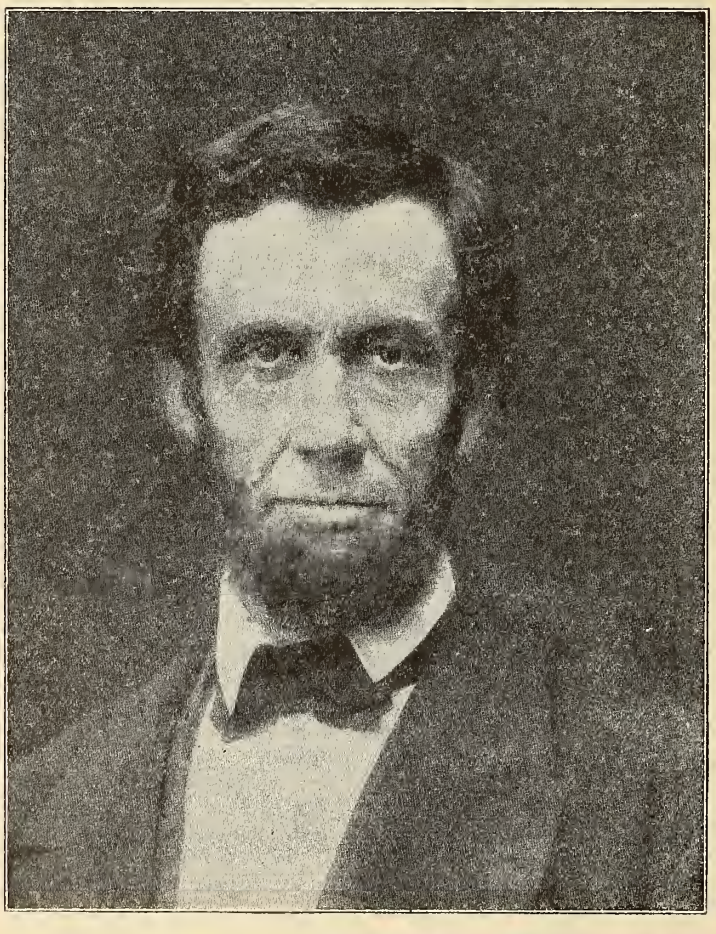
*Film Reviews by the Editor, with Brief Film Comments by Other Members of the National Academy of Visual Instruction*

THE DIGESTS appearing below are excerpts from reviews of the notable films screened for me in the past eighteen months. The fact that certain good non-theatrical pictures are not mentioned in this group indicates nothing in regard to the character of those films; it would have been physically impossible for one person to have examined personally in such a period of time all the high-grade non-theatrical material. The comments surrounded by quotation marks are the literal excerpts, but in the unquoted lines I take the privilege of adding any thoughts developed as the passing of time has given me greater understanding of this field and its needs. The order in which the reviews appear is determined only by the order in which they were published in MOVING PICTURE AGE, and does not indicate relative merit.

THE STREAM OF LIFE. *Distributed by Plymouth Film Corporation, 46 W. 24th St., New York City.*—"'The Stream of Life' is frankly a religious film. The most commendable statement I can make concerning the picture is that it proves that the completely religious film may preach its sermon and yet include the valuable elements of accuracy, action, and humor. The film is a perfect sermon in itself, and its reaction upon anyone who has a spark of faith still burning can only be to turn him to the upward path."

I see no reason to qualify this analysis, but plenty of grounds for strengthening it. I believe that this film has received more unanimous approval for church use than any other religious picture in existence—and this includes biblical productions. The pastor who has not screened "The Stream of Life" in his auditorium has not given his projection equipment a fair opportunity to show what it can accomplish.

THAT SOMETHING. *Distributed by National Non-Theatrical Motion Pictures, Inc., 130 W. 46th St., New York City; Edited Pictures System, 71 W. 23d St., New York City; Celebrated Players Film Corp., 810 S. Wabash Ave., Chicago; Educational Motion Picture Service, Joseph Mack Bldg., Detroit.*—"In an editorial concerning the letter received from a non-theatrical exhibitor whose exhibitions had not been successful, I agreed with the writer in the thought that it was practically impossible to obtain an entirely clean film from which the appealing human sparkle of strong drama had not been expurgated, and that such pictures would appear only as a development of time and experience. But the statement needs amendment, for since that editorial was written I have viewed 'That Something,' and I know that at least one of these ideal films has already been produced. 'That Something' confutes permanently the contention that uncleanness is a necessary component of dramatic interest. When the blase projector operator, usually as anxious to effect lassitude as a Yank during his second air raid, is enthused by a film, one may expect remarkable things; and the exhibitor's only objection to 'That Something' will be that it sets a precedent that he can maintain only with difficulty. I hope that every non-theatrical exhibitor will reproduce this masterly production for his audience; I also hope that he will by his correspondence indicate to the producer and the distributor that such an epoch-making film is proportionately appreciated."



Benjamin Chapin as Lincoln in "A Son of Democracy"

It might be well to mention that this picture is appropriate for practically any non-theatrical exhibition. The church, the school, the community gathering, the farm bureau—all of these institutions could benefit by the use of this production. "That Something" is still, at this date, my ideal of a picture for general non-theatrical purposes.

A SON OF DEMOCRACY. (A series of ten two-reel episodes.) *Distributed by Community Motion Picture Service, Inc., 46 W. 24th St., New York City.*—"I lolled back in the heavily upholstered chair at the rear of the projection room, our advertising salesman beside me. A dull half hour promised; the title of the series, 'A Son of Democracy,' seemed to indicate another over-acted, sentimentalized collection of the commonly known incidents of Lincoln's life, and I had chosen this particular episode solely because it appeared most remote from the taint of the slush that is so interminably substituted for sincere emotion and becomes so sickening. Then the switch snapped and the action was on. Five minutes later I was erect in my chair; then I was leaning forward, my chin on my hands. 'Say, but that's great stuff!' exclaimed the salesman, and he was both expressive and right—it *was* 'great stuff.' The competent characterization of Lincoln, the artistic simplicity and unstrained sincerity of the action, the skillful repression that charged every movement with integral emotion—they were as a cup of clear, sparkling water to the parched throat of the wanderer; and to one who has tried to believe that modern improvements have made for finer films, and was well-nigh discouraged, they were a joy. And so the editor who had come with mental scoffing remained to pray that another episode be screened for him the same afternoon, and promised, with the interests of his constituents' exhibitions in mind, to review two episodes each issue until the series of ten had been covered. Yes; life is like that!"

Enthusiasm over this series—commonly known as the Lincoln Cycle—is entirely warranted. After reviewing most of the episodes I had this comment to make: "There is no need to mention each month the dramatic sincerity that is so prominent a feature of the Lincoln Cycle; but I cannot refrain from commenting that, if every new non-theatrical film achieves the high tone found in these pictures, the school, church, and community-center exhibitions will soon be taking over at an accelerated pace the position of importance in the community from which the theatrical exhibitions are now being forced because of their failure to qualify."

A HOOSIER ROMANCE. *Distributed by World Pictures Co., 804 S. Wabash Ave., Chicago.*—"The film that provokes laughter from me ought to carry some degree of sparkle for the individual not in hourly contact with motion pictures, and I am frank to state that I found more genuine fun in the five reels of 'A Hoosier Romance' than in any non-theatrical film I have yet seen. Its humor is of a wholesome, hearty nature quite different from the so-called humor of most recent comedies and comedy dramas."

A MAKER OF MEN. *Distributed by Plymouth Film Corp., 46 W. 24th St., New York City.*—"I believe that every church possess-

ing a projector should give its members and others the benefit to be found in the exhibition of 'A Maker of Men.' The photography is of professional character; the story flows in a smooth fashion distinctly unlike the progress of the narrative found in some of our non-theatrical productions; the theme of the story is religious, but the sincerity and conviction inherent in this picture are a relief after the maudlin sentimentality so often construed by producers as fundamental in a religious atmosphere. In many recent letters to me pastors have expressed the desire that more high-grade religious films be produced. The producer of this film has here made a second worthy contribution to the cause; and my only hope is that he will concentrate his efforts upon the reasonably rapid production of more films of the character of 'The Stream of Life' and 'A Maker of Men.'"

THE FOUR SEASONS. *Distributed by Kineto Company of America, Irvington-on-Hudson, N. Y.*—"In the first season are seen the animals and their environment. The deer, the bear, the beaver, the rabbit, the turkey, and others disport themselves without thought for the camera, and the result is a collection of animal photographs that is invaluable for the inquisitive growing child. Then, when we go on to the following season, the same animals are shown in their seasonal clothing and environment; and soon we have traced each creature through the complete year and understand how painstakingly and successfully the Creator cares for his dumb ones. Such phenomena as seasonal storms are portrayed, until at the terminus of the film we have in truth made the cycle of seasons.

A Scene from "The Four Seasons": The Elk Sheds His Horns

I have nothing but commendation for this picture. It was produced by Raymond L. Ditmars, curator of the New York Zoological Park, and it is an example of what may be accomplished in informational productions when the producer knows his subject and has the skill to convey photographically exactly what he realizes should be conveyed to the group before the screen."

A TALE OF TWO CITIES. *Distributed by Fox Film Corp., 55th St. and Tenth Ave., New York City, with branches in most large cities.*—"This seven-reel film follows Dickens' writing very accurately, through to Sydney Carton's noble and stirring 'It is a far, far better thing that I do than I have ever done; it is a far, far better rest that I go to than I have ever known.' I might say without undue sarcasm that this film seems to have been produced long enough ago so that it was handled in seriously capable fashion and with appropriate consideration of what the author himself desired to incorporate in his tale. This film I deem a real accomplishment in the filming of literature. It is difficult to see how more could have been done, more executive intelligence exercised, in the retention of the story's strong tone and the exclusion of the horror so readily admitted because of the screen's vivid reflection of real life. I am glad to recommend this film for the use of any school, church, or other non-theatrical group for instructional or inspirational purposes."

BLACK BEAUTY. *Distributed by Vitagraph, Inc., E. 15th St. and Locust Ave., with branches in most large cities.*—"This production ranks among the finest films I have ever viewed for the non-theatrical field. It is not easy to find a picture that can be charming and inspiring without bordering upon insipidity; but I sat through the screening of this production and found in it more clean satisfaction and more dramatic and scenic enjoyment than I have been able to locate in any theatrical film for many weeks. This picture naturally has a great appeal for children; but I earnestly advocate that when you use it you give the grownups an opportunity to be present, for I see no reason why they should miss a showing that contains such a quantity of pleasure for every member of the family."

**Twin Baby Bears at Play**
**from**
**(36) Babies of Wild Animals**

There is also the fawn, the kid, the buffalo, the seal, the alligator, the zebra, the elephant, the monkey, the camel, and the big baby hippo. Such delightful babies!

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## Using the School Screen

*(Continued from page 8)*

not prove altogether satisfactory. Under the present plan a catalogue of the film library has been very carefully developed, listing the film subject, number, and reels, with a grouping as to subject-matter, such as Cities, Industries, Good Roads, Agriculture, History, etc. Schools and other organizations desiring the films order from the catalogue and receive the films directly from Kansas State Normal. After the films have been used they are returned directly to this department, where they pass through film-inspection and repair rooms before they are sent out again. In this way they are always in good condition when sent out, prompt service is rendered, and in case the film asked for is out a substitute can be easily selected.

J. V. Ankeney, *Associate Professor of Visual Education, University of Missouri, Columbia.*—There will be a place for the text-book, for written work, for hand work, for study, and for discussion. There will be a problem-solving with good hard reasoning. If we, therefore, wish to see the intelligent use of visual aids, we must recognize that one of the biggest problems the visual educator has to face today is that of *method.* Too many teachers conduct excursion lessons that have no plan or purpose. The class is not prepared before-hand for the excursion or observation lesson. Perhaps the teacher has not gone over the ground or has not seen the animal or object to be visited and studied. The plan and purpose of the lesson are not definitely worked out by pupil and teacher previously. There is a lack of systematic, careful procedure and study while on the ground, due to lack of purpose, lack of plan, lack of organization, and lack of definite problems to be solved, and for which the pupil knows he is to be held accountable. On the return to the school and home too many teachers fail to follow up and make definite use of the lesson. Much of the knowledge gained may possibly require organization. Comparisons may have to be made, values weighed, etc., on the return to the classroom. If the class has been taught to use the kodak effectively, prints, lantern slides, or reflected images will be available for reference. Lack of correct method determines whether an object lesson in the form of an excursion shall be a lesson or a pleasure trip. The same situation prevails when using preserved materials as well as when using lantern slides, charts, motion-picture films, etc.

One teacher says: "Children, we have a film on poultry. We will now go to the auditorium to see it." The entire school gathers in the auditorium and the film is run; the teacher may casually refer to it afterward, or may not. Obviously the greatest good cannot be obtained from a film by this method, or lack of it. This same teacher gets a set of slides and *shows* them to her class in much the same way that the film was presented. Certainly there is a better way. Usually there is not the problem of using the film alone, or slides alone, but the problem of using one or more of the visual aids in conjunction with and as a part of the teaching process.

Visual aids may legitimately be used (*a*) as part of the class exercise, (*b*) as part of the summary, (*c*) in making the assignment, (*d*) in the supervised-study period, (*e*) in home study, (*f*) as part of the review, or (*g*) in the introduction to the lesson. Not always will the teacher use them—more often the pupil. There will be wall maps, desk maps, charts, blackboards, graphs, pictures, slides and motion pictures, models, etc.—not all in one lesson, of course, but the teacher will have a use for them at different times during the year.

W. M. Gregory, *Curator, Educational Museum, School of Education, Cleveland.*—The final educational picture must give the stereographic effect of depth and distance, and its coloring must be natural without the crude imperfections of our present efforts. Staining, tinting, fading, and other camera technique must be improved. The flicker and flare will be eliminated. The animation of maps and scenes will get away from the jumpy cartoons, and the places, journeys, countries, and other geographical information of value in history will be given emphatic meaning through animated maps produced by new technique and skill.

Titles will be given scientific preparation in design and execution. They will be properly planned by experiments with the groups where the film is to be used. The title if used at all will be an inseparable part of the picture and not a chunk of literary junk. The real educational picture will have no title. The Chinese theatre's method of holding up a title for a scene is to be short-lived, for there are beginnings of something better. Explanations, titles, and the words of the historical characters will be spoken in exact synchronism with the picture. We have instruments perfected, and titles on films will not be an educational question in five years.

If films were of high standard and created for something more lasting than a pleasing fancy they would become standard in character, similar to textbooks, and their circulation would gradually increase as the material becomes known. The bulky form of the film

must be reduced in size, more easily exhibited, safer and cheaper. These problems are entirely possible of solution, and should occupy the attention of experts in production. The technical details of production at present are crude and undeveloped. We need another Edison to advance the art and present the picture without the cumbersome film, the constant flicker, and the high cost.

In the showing of educational films it is unfortunate that the exhibition is always in the darkened room, which is unnecessary and a hindrance to the best results. Pupils to be instructed are hindered in the darkened room. There is no opportunity to make notes, drawings, or other necessary material. Each school must have a motion-picture room. It must be something more than a place where the pupils sit in the dark. It must afford opportunity for students to see the lesson as it is pictured on the screen.

This applies to all types of manual training. It applies to music, elocution, dancing, gymnastics, hygiene, and nearly all fields of educational endeavor. Our modern educators complain bitterly of the lack of activity in education. Educational film material should seek to remedy this and to provide the means of exhibit where the film may show things and pupils may do that which is pictured upon the screen.

The motion picture does not function in education when the film is placed on a rigid circuit and sent from place to place over the country. We are soon to establish in each community an educational motion-picture library, stocked with standard material and as available as the present book store or local library.

A. G. Balcom, *Assistant Superintendent of Schools, Newark, N. J.*—Without detracting from the work done by the church, the Y. M. C. A., and other organizations that might be mentioned in Americanization (and these are all doing splendid work), the public school is, by virtue of what it stands for, the natural center for work of this character. It is where religious prejudices and political differences are thrown aside and people meet on the common ground of community interest. The clientage of the public school embraces a larger number of people than are connected with any other single American institution.

The evening schools of the city enroll a large number of adult foreigners who attend primarily to learn English. It has been my pleasure and privilege to observe a great many teachers of these classes who were very successful in their methods of teaching. I have observed, further, that the outstanding characteristics of these teachers were sympathy and a keen love of the work. Their methods were largely based on the appeal of the eye, particularly in the beginning stages.

Happily we were running at this time, in the day schools, "A Son of Democracy," Ben Chapin's ten episodes on the life of Abraham Lincoln. These pictures were tried out in a number of evening schools, with splendid reactions on the part of everyone concerned.

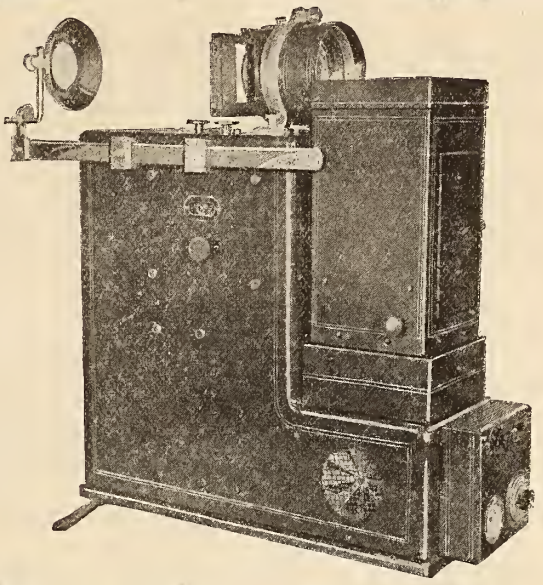
In arranging for these meetings I had in mind the facts that foreigners were suspicious of any propaganda that involved a possible exploitation of their shortcomings, and that the term "Americanization" should not be mentioned. Arrangements were made with principals of a group of schools, serving a large foreign element, to have a series of meetings. A cordial invitation was extended to the parents through the children. A most effective avenue to the heart of the parent is through the child.

These meetings varied in different schools, but the thought was the same—to have the parents come with a limited number of children. They assembled in the auditorium, where the pupils of the school gave a brief program of physical exercises, recitations, and songs. The singing involved the use of "America," "The Star-Spangled Banner," and one or two other American patriotic songs. This was followed by a selected film program, interspersed with patriotic slides. These slides were pictures of great Americans, and proved to be one of the most interesting parts of the program.

I was deeply impressed with the reaction of the audience to the pictures of Washington, Lincoln, Roosevelt, Wilson, and our present President and Vice-President as they were flashed on the screen. At the close of the program the principal and teachers shook hands with the parents, and in some instances took them to the various classrooms, where exhibits of the pupils' work had been arranged for them. In other words, the parents were made to feel at home, and to feel that everything possible was being done for the benefit of their children.

For summer recreational work it was decided to give film and slide programs in the evening, in the playgrounds connected with four schools; also in two playgrounds formerly municipal, and in the yards of the Parental School and Jewish Sisterhood. The programs began the week of July 11 and ended the week of August 12. Altogether 35 programs were given, with an attendance ranging from 500 to 3,000 at each performance. In three places the motion-picture

*(Continued on page 21)*

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# APPROVED FILMS *and* THEIR SOURCES

**New Releases of Travel, Literary, Industrial, Topical, and Comedy Subjects**

## IMPORTANT NOTE

It appears that the purpose of this listing of approved films is not clear to some readers. These films have been passed upon by the National Motion Picture League, New York City, for use in both theatrical and non-theatrical exhibitions. It is true that some of the pictures listed are not immediately available for use in non-theatrical exhibitions; and yet such films should be included for the sake of the reader who wishes to ask for the approved films at his neighborhood theatre.

## FAMILY FILMS

### Recommended for Adults and Young People

**Clarence.** Reels, 5. Producer, William De Mille; exchange, Famous Players-Lasky. Featuring Wallace Reid. Remarks: After story of same name by Booth Tarkington, in which a mysterious young ex-soldier settles many of the problems of the household in which he is installed and incidentally falls in love with the governess.

**Ocean Swells.** Reels, 2. Producer and exchange, Educational Film Exchanges. Remarks: Young couple with small child rent a tiny cottage on the beach. Amusing scenes of fighting off mosquitoes. Finally man lifts cottage by means of a derrick on to a barge. The in-laws hear of houseboat and arrive in large numbers. Ludicrous scenes follow. Swimming feats of small child, twelve ducks, and a dog.

**When Knighthood Was in Flower.** Reels, 12. Producer and exchange, Cosmopolitan Productions. Featuring Marion Davies. Remarks: After story by same name by Charles Major in which Mary Tudor makes a successful struggle against the willfulness of Henry VIII for marriage with love, instead of for honor, power and riches. The following eliminations are suggested: Scene of stabbing man aainst the wall; scenes of turning over dead men in street; "There were no ladies, sire" (a lie); look of jealousy on queen's face and title indicating that Ann Boleyn had already begun to attract the king's attention; "It is an ague that I got in France" (a lie); all reference to Mary being a wanton in subtitles; all reference to bringing the head of Charles Brandon as a wedding gift and all views of approaching execution except the closing scene; attempt of King of France to enter Mary's boudoir; views of Mary with dagger and attack of man with foul intent, in her boudoir, including final choking of man; "It is only the storm" (a lie).

**Dr. Jack.** Reels, 6. Producer and exchange, Pathe. Featuring Harold Lloyd. Remarks: Comedy in which Dr. Jack's methods of dissipating good cheer among his patients, instead of medicine, succeeded in curing "The Sick-Little-Well-Girl," and in restoring for him his castles in the air. The following eliminations are suggested: "The patient's pulse is weak and irregular," and "He's chasing six guards down Main St. now," both of which are lies.

**The Ropin' Fool.** Reels, 2. Producer and exchange, Pathe. Featuring Will Rogers. Remarks: Slow-motion views of how the comedian makes a looped rope behave like a living thing, and some lariat-throwing twists. The following eliminations are suggested: Close the story immediately preceding the announcement that Curley has been murdered, including in the elimination the following scenes of preparing to hang Will Rogers, and dragging a man over the ground by a rope.

**Beethoven's Moonlight Sonota and Its Inspiration.** Reels, 1. Producer, Wm. T. Crespinel; exchange, Prizma. Remarks: Picturization in color of legend surrounding Beethoven's creation of his most popular piano composition.

**The Song of the Lark.** Reels, 2. Producer, Selig-Kalen Features, Inc.; exchange, Pathe. Remarks: Legend based upon

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original conception of musical masterpiece, "Hark, Hark, the Lark" by Franz Shubert, and painting of the masterpiece entitled "The Song of the Lark" by Jules Breton, in which young girl makes a decision to choose the lover which has the stronger character after he has demonstrated his superiority in several ways, such as the heroic rescue of her bird from a fire, and the opening of his heart to her vision, that love is freedom. The following eliminations are suggested: "My brother sent it" (a lie); entire incident of musician's attempt to kill his rival.

**Pitter Patter.** Cameo Clean Cut Comedies. Reels, 1. Producer, Cameo; exchange, Educational Film Exchanges. Remarks: Comedy situations in the attempt of a young man to be present at his own wedding.

**Crash!** Cameo Clean Cut Comedies. Reels, 1. Producer, Cameo; exchange, Educational Film Exchanges. Remarks: Comedy situations in an experiment with an aeroplane home ending with the moral: "Never live too high."

**Me and Captain Kid.** Re-issue featuring Evelyn Greely and Raymond McKee. Reels, 5. Producer, Apfel Productions for the World Film Co.; exchange, National Non-Theatrical Motion Pictures. Remarks: A boy and girl hunt for Captain Kidd's buried treasure on Pirate Island. Years later they find the real treasure is in a box containing proofs of the boy's parentage and rightful inheritance. The following eliminations are suggested: Subtitles: In part 1, "roast in hell," etc. (girl reading story of pirates). In part 2, "you have compromised my daughter," etc. In part 3, "your father left a letter saying he was never married" (falsehood).

**If I Were Queen.** Featuring Ethel Clayton. Reels, 6. Producer, Robertson-Cole; exchange, Film Booking Offices of America. Remarks: An American chum of a Balkan princess is mistaken for the ruler by the prince of a neighboring kingdom. After being imprisoned in his castle she learns to love him. The real princess finally explains.

**The Man Who Played God.** Reels, 6. Producer, Distinctive Productions; exchange, United Artists Corp. From story by Governeur Morris. Featuring George Arliss. Remarks: Deaf man, by the aid of a magnifying glass, reads the secret desires in the hearts of poor unfortunates and takes great pleasure in gratifying these desires. The following eliminations are suggested: Actual scene of bomb-throwing; substitle, "I never see beauty but I want to destroy it," and falsehood indicated by words, "I live at the North Pole."

## Using the School Screen

*(Continued from page 19)*

equipment of the school was used, simply moving it from its place in the permanent booth to that part of the building where it was most convenient to project from a window upon a screen hung in the opposite part of the yard. All other centers were served by a Board of Education truck that was fitted up especially with a machine, screen, and other accessories. These programs were most popular, and gave me more satisfaction than any other use of the film with which I have been associated.

The results of this work in Americanization were very encouraging, and plans are already under way to continue it next season. If the vast majority of sense impressions that result in knowledge are first visualized, then it behooves us to make large use of these visual aids in all schemes of education, and particularly in giving the foreigner right impressions of America and all that America stands for.

FRANK N. FREEMAN, *Professor of Educational Psychology, School of Education, University of Chicago.*—Much of the discussion setting forth the psychological basis of the advantage of visual presentation very greatly overshoots the mark. When it is asserted, for example, that nine-tenths of our experience comes from vision and that therefore the visual method must greatly predominate, a statement is made that is either without support or without meaning from a psychological point of view. It might be shown by psychological analysis that the advantage of one mode of presentation or another cannot be determined or stated in any such wholesale fashion. The experience of those who have studied various modes of presenting words in teaching spelling has demonstrated this fact.

Visual methods have, however, certain undoubted advantages. Many aspects of things can best be learned by seeing them. When the thing cannot be seen, a picture or diagram furnishes a good substitute for actual sight of the object.

Features of objects that can be best grasped by sight are the form of the object, and the relation of parts to each other or of one object to another. In other words, spatial relations of an object or of its parts can best be grasped through sight. These spatial relations are particularly important to an understanding of the mechanical

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working of a machine. They are also particularly important in understanding the structure of a complex object.

The advent of motion pictures has opened up a new field in making it possible to represent the relations of parts of objects, or of different objects, in motion. This method furnishes an excellent means of studying the motion with greater leisure, and consequently with greater attention to details, than would be possible even in the sight of the object itself. Furthermore, exceedingly rapid or exceedingly slow movement can be brought within the range of our apprehension by means of motion pictures. The use of the diagram in motion pictures in the form of the animated-drawing method extends also the advantages of the diagrammatic mode of presentation to motion itself. Frequently a diagram gives a much better notion of structure and relationship than the sight of an object itself. The animated diagram does the same thing for motion.

It would not be an undesirable thing to have the development of the visual method proceed at a somewhat cautious pace, in order that we avoid the necessity of scrapping a large amount of material if it should be found to be unsuitable, and also to avoid a possible reaction against the whole movement because certain developments of it were found not to represent a gain over our present procedure. For these reasons scientific experimentation, both for the purpose of weighing and evaluating materials that are being developed and of seeking new materials, is highly desirable.

J. J. Weber, *Head, Visual Instruction Division, University of Texas, Austin.*—The first of these proposed standards concerns the ease with which the film captures and holds the attention of school children. By this I mean the nature, variety, and extent of its appeals to their instincts, native interests, and capacities. For example, does the film, by resorting to personification or by depicting youth, animal life, clever and sensational behavior, take full advantage of the child's readiness to respond to these primeval appeals?

The second standard is a crucial one. It distinguishes the true educational film from the ordinary pictorial hash. It must be remembered that most of the educational films of today are a mere conglomeration of snapshots reeled off before the optience with no attempt at creating a problem. No feature picture can succeed without a plot. Yet little or no attempt is made to introduce problems into our educational pictures. Why not whet a boy's appetite before you feed him? Does the film present a main problem? Does it suggest subordinate problems? Does it solve them in a satisfying manner? Does it solve them in that order that best develops the main problem? Does it bring the main problem to a climax? Does the problem of the film become the child's problem? Unless the film creates and solves a vital problem in the child, it is not an educational film of the highest quality.

The third standard in a way sums up all the foregoing. It concerns results. If full advantage of the native states of readiness has been taken by the film, if a problem has been created and solved satisfyingly, then learning must have been effected. Does the film produce cerebration—thinking? Does it create neural bonds? Does it give new facts, ideas? Does it effect mental growth?

These three standards are the standards of the educational psychologist. From the standpoint of sociology another standard may be added. Does the topic filmed justify its place in the curriculum? Or can a better film be shown in its place? Is it worth the pupil's time, the teacher's efforts, and the community's expense? What is its effect upon personality? Does it move the pupil to a desire to grow, fan his ambition, engender in him ideals of service to humanity?

Still another standard may come at the close. For want of a better name I shall call this the mechanics of the film. Is the photography good? Is the arrangement of the pictorial detail such as to produce emphasis and eliminate distracting elements? Is each scene element shown the proper length of time? Are the captions brief, pithy, clever, correct? Is there a happy balance between explanations and significant behavior depicted? Is there any approach toward artistic perfection?

## Films in the Church

*(Continued from page 15)*

be but one result and that the quickening of the spiritual life of believers, and the reaching of those outside the fold who might never be reached by the ordinary methods. It is an unusual experience for us to close our service without decisions being made for the Christian life. In one instance more than twenty-five thus decided.

Rev. W. H. Moore, *formerly Pastor, Methodist Episcopal Church, Arkansas City, Kan.*—The use of pictures has brought hundreds of people to our church, many of whom never before came near it. We have more children than we know what to do with; and every department of the church is more largely attended than it was before we used pictures. I am not assuming that the use of pictures did all this. We have had one very successful revival effort since we began using pictures; and no doubt that and other faithful efforts have contributed to our present degrees of success. The following statement, nevertheless, is true: This church now has the most hopeful outlook it has had for many years, and this hopeful outlook is due to the increased number of young people who now attend our services; and it is obvious that many of them have been attracted to the church by the picture programs. Scores of people whom we never saw before, come to our weekly community program; many of these we see later in the regular Sunday services. Such crowds, such occasions will bring problems, but most gladly will we welcome problems growing out of such crowds and occasions.

The use of pictures in the program of the church will make plenty of work for the pastor and several others. Unless both pastor and people are willing to work, my advice would be never to equip your church with a motion-picture machine. And yet right here is one of its advantages, in that it affords an opportunity to employ so many people. Our crowd is so large on Monday nights that it takes a full set of ushers to man the house. Then there are the boys who take care of the booth, others who look after the screen, those who have charge of the lights, others who help the pastor in the children's meeting, still others on committees of finance, publicity, bookings, etc. Classes in our Sunday school clamor for nights on which to put on a program in the interest of their enterprises. How to put people to work has been one of our problems, but the picture equipment has largely solved it for us. Perhaps it ought to be said here that our Sunday school is now double what it was when we began to use pictures.


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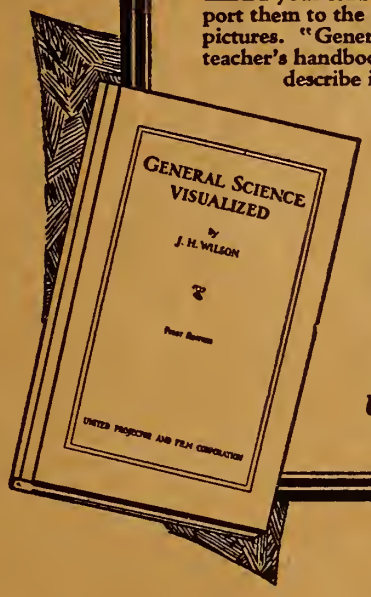


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